राजस्थान पुरातन ग्रन्थमाला

राजस्थान राज्य द्वारा प्रकाशित

सामान्यत अखिल भारतीय तथा विशेषत राजस्थानदेशीय पुरातनकालीन
संस्कृत, प्राकृत, अपभ्रंश, राजस्थानी, हिन्दी आदि भाषानिबद्ध
विविध वाङ्मयप्रकाशिनी विशिष्ट ग्रन्थावलि

प्रधान सम्पादक

पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

सम्मान्य सचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर
ऑनरेरि मेम्बर ऑफ जर्मन ओरिएन्टल सोसाइटी, जर्मनी,
निवृत्त सम्मान्य नियामक (आनरेरि डायरेक्टर),
भारतीय विद्याभवन, बम्बई, प्रधान संम्पादक,
सिंघी जैन ग्रन्थमाला

ग्रन्थाङ्क ६२

अज्ञातकर्तृक

वृत्तिसहित प्राकृतभाषाग्रथित

कविदर्पण

प्रकाशक
राजस्थान राज्याज्ञानुसार
सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान
जोधपुर (राजस्थान)

अज्ञातकर्तृक

वृत्तिसहित प्राकृतभाषा-ग्रथित

कविदर्पण

सम्पादक

प्रो. एच. डी. वेलणकर, एम. ए.

सह-सञ्चालक, भारतीय विद्याभवन, बम्बई

प्रकाशनकर्त्ता

राजस्थान राज्याज्ञानुसार

सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान

जोधपुर (राजस्थान)

विक्रमाब्द २०१८ | भारतराष्ट्रीय शकाब्द १८८३ | ख्रिस्ताब्द १९६२

प्रथमावृत्ति १००० | मूल्य ६.००

प्रधान सम्पादकीय वक्तव्य एवं मुखपृष्ठ के मुद्रक— साधना प्रेस, जोधपुर

शेष भाग के मुद्रक — मौज प्रिन्टिंग ब्यूरो, बम्बई

RAJASTHAN PURATANA GRANTHAMALA

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*

GENERAL EDITOR

PADMA JIN VIJAYA MUNI, PURATATTVACHARYA

Honorary Director, Rajasthan Oriental Research Institute, Jodhpur
Honorary Member of the German Oriental Society, Germany,
Retired Honorary Director, Bharatiya Vidya Bhawan, Bombay,
General Editor, Singhi Jain Series etc etc.

* *

NO. 62

A Prakrit work with Commentary

KAVIDARPANA

of an unknown author

* * *

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Foreword by the General Editor

Virahānka's *Vṛttajātisamuccaya* and Svayambhū's *Svayambhūcchandas* represent the tradition in metrics prior to Hemacandra The *Kavidarpaṇa*, on the other hand, can be taken to represent to a degree the post-Hemcandra metrical tradition Even though it treats of the Varṇavṛttas as well as the Mātrāvṛttas, it is primarily interested in the Prakrit and Apabhraṁs'a Mātrā-metres It is quite familiar with the *Chandonus'āsana*, but the method of treatment and scheme of classification are considerably different From the hints and observations of the commentator, we gather that in these matters the *Kavidarpaṇa* belonged probably to a tradition that was represented by Manoratha and the *Chandaḥkandalī* with regards to Prākrit-Apabhrams'a metres and by S'ūra with regards to Sanskrit ones Unfortunately these sources are lost to us and the importance of the *Kavidarpana*, besides other things, lies in preserving for us that new school of prosody The several eulogistic references to Kings Bhimadeva, Siddharāja Jayasiṁha, Kumārapāla and S'ākambhari-rāja (as also to some Jainācāryas) found in the illustrations adduced by the unknown Jain author and the commentator point to the latter's very close connection with the regions of Gujarāta and Rājasthan

In his learned and exhaustive introduction Prof Velankar has discuss d all the important points relating to the work. While giving a critical analysis of the contents, he has drawn our attention to the borrowings, correspondences and parallels from the whole field of earlier literature on the classical metres His comparative approach has shed light on numerous points and his discussion of the history and significance of the names Ullāla, Kāvya, Vṛtta, Jāti, Vitāna, Upajāti etc are especially rich in illuminating information

Besides the Kavidarpaṇa and its commentary, the present volume includes two other short manuals of Prakrit-Apabhrams'a metres (the *Gāthālakṣana* of Nanditādhya and the *Chandaḥkos'a* of Ratnas'ekhara) and also the text of Nandisena's *Ajita-S'ānti-Stava* along with the metrical definitions of its commentator Jinaprabha Of these the *Gāthālakṣana* seems to have reached us in a composite form Prof Velankar suspects of several interpolations His view that vol 26-30 are undefined, quite out of context and hence likely interpolations, is borne out

by the fact that they are directly borrowed from the *Svayambhū-cchandas*, (Pūrvabhāga, 3 2, 4 2, 4 1, and 3 3, Prof Velankar's edition, p 105) So also are the illustrations of the Dūhā (vol 83, *Svayambhūc-chandas* 5 2, p. 53)

On the other hand, though the text of the *Chandaḥkos'a*, seems to have been preserved properly, the work itself is mostly but an expansion of some earlier metrical manual of Alha and Gulha Its interest lies in the fact that in contrast with the classical prosodic tradition of Svayambhū, Hemacandra, etc. it represents a metrical tradition which has later crystallized as the bardic tradition in the hotch-potch of Prākṛta-paiṇgala and in the 'Pingala' and 'Dingala' metrical treatises and practices.

Here it should be noted that many of the metrical forms, that have been described in the different and divergent prosodic traditions typified by the metrists from Virahānka to Ratnas'ekhara, were very vigorously cultivated in Rājasthān and Gujarāta, and we can point to the metrical versatility of Abdala Rahamāna, the author of the *Sandes'arāsaka* and to the numerous citations from the *Vṛttajāti-samuccaya*, the *Gāthālakṣaṇa* and the *Chandaḥkos'a* in the commentary on the same (both of which are closely connected with Rājasthān), as just one proof of that fact

One cannot emphasize too much the fact that Prof Velankar has done a signal service to Indology by bringing to light and studying critically all those important works, which are unique and invaluable as sources for reconstructing the entire history of Middle Indo-Aryan prosody We are grateful to him for allowing us to enrich the Rājasthān Purātana Granthmālā by this publication

Rajasthan Oriental Research Institute,
Branch Chitodgadh (Rajasthan)
March 1, 1963

—MUNI JINAVIJAYA

INTRODUCTION

INTRODUCTION*

1 The existence of the *Kavidarpana* was first known from a reference to it in Jinaprabha's commentary on the *Ajita-Śānti-Stava* of Nandisena This commentary was composed in Samvat 1365, it quotes certain definitions in Prakrit while explaining the different metres which are employed in the hymn[1] These definitions are 34 in number[2] and all but one are composed in the Gāthā metre The first of these explains the terms used for the five kinds of the Mātrā Ganas in the subsequent definitions The second definition consists of a pair of Gāthās which explain the constitution of a Gāthā, while the third, which is the only one composed in the metre which it defines, defines the composition of a Śloka All the remaining ones, i e, Nos 4 to 34, are in the Gāthā metre[3] and define the remaining 31 metres employed in the hymn At the end of these definitions Jinaprabha gives one more Gāthā, No 35, which is composed by himself and which states that the definitions given so far were 'spoken out' by him

---

* The following works and articles are alluded to in the following introduction and the notes at the end

1 *Chandahkośa* of Ratnasekhara (*CK*) edited here in Appendix I, 2 *Chandahsekhara* of Rājasekhara, edited at *JBBRAS*, N S vol 22, 1946, 3 *Chandassūtra* of Pingala, NSP edition, Bombay, 1938, 4 *Chandonuśāsana* of Jayakīrti (*JK*), edited in the *Jayadāman*, by the Haritosha Samiti, Wilson College, Bombay, 1949, 5 *Chandonusāsana* of Hemacandra, in Prākrta and Apabhramśa portions of the work, the references are to my edition of these at *JBBRAS*, vols 19 and 20 (1943-44), in other cases, the references are to the edition of the text at *Jayadāman* mentioned in Note No 3 and only rarely have I alluded to the edition published by Devkaran Mulji at the N S Press, Bombay, 1912, 6 *Jayadevachandas* of Jayadeva (*JD*) edited at *Jayadāman* mentioned in Note 3 above, 7 *Jānāsrayī* (*JNS*), edited at Trivandrum, 1948, 8 *Kavidarpana* (*KD*), the present edition, 9 *Ratnamañjūṣā*, published by the Bharatiya Jnana Pitha, Kashi, 1949, 10 *Vṛttajātisamuccaya* of Virahānka (*VJS*), recently edited in the Rajasthan Puratattva Series, 11 *Svayambhūchandas* of Svayambhū (*SB*); edited in the Rajasthan Puratattva Series, 12 *Apabhramśa Metres*, published at the *Bombay University Journal*, Nov 1933, 13 *Apabhramśa Metres No II*, *Bombay U Journal*, Nov 1936, 14 *Apabhramśa Metres* No III, at R K Mookerji Com Volume, 1944, 15 *Metres and Music*, *Poona Orientalist* Vol VIII, 1943

1 See Peterson, *Reports III*, p 231 and Velankar, *A Descriptive Catalogue of Mss* in the Library of the BBRAS, Vol. III No 1794

2 They are published here in Appendix III together with the original hymn, as edited by W Schubring at *ZII* No II pp 178-203, with a very few changes in the text of the hymn as suggested by the definitions These are indicated in the notes on the stanza in question

3 To be exact, the Gāthā is extended into a Gīti in Nos 9, 20, 28 and 31 Nos 8, 21, 22, 24, 29, 33 and 34 consist only of a Pūrvārdha of the Gāthā, while Nos 25, 26 and 32 consist only of an Uttarārdha of it On the other hand, No 11 consists of one whole Gāthā and a Pūrvārdha of another attached to it

'mostly depending on the *Kavidarpana*'

2 In 1935 I edited the *Kavidarpana* from the single palm-leaf manuscript existing at the Bhandarkar Oriental Research Institute, Poona It was published in the Annals of the Institute, vols 16 and 17 (1935-36) and the definitions of Jinaprabha mentioned above were given in the Appendix But long before this, in 1923, W Schubring had published these definitions along with the text of the *Ajita-Śānti-Stava* at *ZII* Vol II, pp 178-203, carefully editing them both from a few Mss, which were available to him He also gave here a Sanskrit hymn called *Rsabha-Vīra-Stava* by the side of the main hymn, for comparison This latter was composed by Śānticandra Upādhyāya of the Tapā Gaccha in the 17th century A D, in very close imitation of the metres of the original hymn Schubring, however, did not give the last stanza composed by Jinaprabha at the end of the definitions In this stanza Jinaprabha mentions the source of his definitions to be the *Kavidarpana* His words are '*Kavidarpanam upajīvya prāyena* (mostly depending upon the *Kavīdarpana*)' Actually, it is found that only four Gāthās have been reproduced from the *Kavidarpana* that is before us, while the remaining ones, whether Gāthās, Gītis or their halves, appear clearly to have been composed by Jinaprabha himself from the model stanzas of the hymn, on which he was commenting This has been very well noticed by Schubring on p 181 of the said article, and so, the words of Jinaprabha in the last stanza (No 35) in the definitions published in Appendix III here, are to be understood in only a restricted sense All that he has actually taken from the *Kavidarpana* is the four stanzas mentioned above, and what makes him use the words *upajīvya* is only the terminology employed by him for prescribing the Mātrā Ganas in the composition of the different metrical lines Perhaps, even the use of the Gāthā metre for the definitions may have been adopted by Jinaprabha from the *Kavidarpana*. It is true that many of the metres employed in the hymn are unusual and were probably unknown to Jinaprabha from any other source and for that reason, he may have proceeded to compose his own definitions on the pattern of the *Kavidarpana* But it is also found that in the case of a few metres, he has neglected the *Kavidarpana*, though he could have very well quoted from it its definitions of these metres Thus the Vānavāsikā which is employed for the composition of v 33 of the hymn, is defined at *Kavidarpana* 2 19-20 Similarly, the Aparāntikā used for v 34 of the hymn is defined at *Kavidarpana* 5 7 It must, of course, be admitted that the former is not an independent definition of the Vānavāsikā, though it is in the Gāthā metre, while the latter is not

composed in the Gāthā, but in a single line of the Aparāntikā metre itself, according to the scheme adopted by the author of the *Kavidarpana* in Chs IV and V of his work This is, perhaps, why Jinaprabha composed his own definitions in the Gāthā metre for the sake of uniformity, though at least in one case, this uniformity is set aside in Def No 3 (of the Śloka) There are four more metres employed in vv 15, 17, 25 and 26 of the hymn, which are known to the *Kavidarpana*, in the ms, they are described as Kusumalatā, Khidyitaka, Ksiptaka and Adilā Dīpaka respectively, but the *Kavidarpana* knows them under the names of Aupacchandasaka (*KD* 5 2), Vamsapatrapatita (*KD* 4 84), Rathoddhatā (*KD* 4 27) and Svāgatā (*KD* 4 28), which are also the names known to Pingala and his successors Jinaprabha is silent about this point and even here composes his own definitions of these in the Gāthā metre, perhaps for the sake of uniformity, as said above

3 The definitions given by Jinaprabha are, for this reason, not in any way useful for the edition of the *Kavidarpana*, even though they first appeared to me to be so owing to the mention of that work by him At one time, I was also inclined to believe that the recension of the *Kavidarpana* which Jinaprabha had before him may have been different from the one represented by our manuscript But, very clearly, the fact that only 4 out of a total of 34 passages are common to the two works does not support the view that they are the versions of one and the same work I have, therefore, ultimately to depend upon the single palm-leaf manuscript mentioned above for my edition Fortunately, this manuscript is correctly written for the most part, there being only a few scribal errors or omissions of letters The first folio is, however, lost and only foll 2-86 are now available The colophon at the end of the last chapter is also missing, but it does not seem that any substantial matter from either the text or the commentary is lost A page is divided into two parts, leaving a space of about a quarter of an inch from top to bottom between them The part on the left side is somewhat shorter than that on the right side of the page, which has generally 3 or 4 lines according to the breadth of the leaves, a line containing 45 letters on an average, in both the parts together The Ms shows the Pṛṣṭhamātrās throughout, it sometimes writes the letter *i* in the older way, i e, with two dots and an *ukāra* added under them In chapter IV, *ya* which stands for the *yagana*, is almost always written as *va* Letters dropped through oversight are indicated with appropriate signs somewhere in the margin or between the relevant lines The colophon at the end of the chapters is brief and does not men-

tion either the name of the author or of the commentator. That both of them were Jain is amply clear from the introductory stanza (which has to be reconstructed from the commentary) and the commentary on the same. Both of them quote Hemacandra's *Chandonuśāsana* and the verses from the text of the *Kavidarpana* are quoted by Jinaprabha in Saṁvat 1365 as we saw above. This means that the *Kavidarpana* was composed sometime in the 13th century A. D. The work seems to have become popular by the time of Jinaprabha, who chose to follow it rather than Hemacandra's *Chandonuśāsana*, while explaining the metres of the *Ajita-Śānti-Stava*. The reason for this preference may have been the simplicity of treatment of the subject matter. But it is also not impossible that both Jinaprabha and the author of the *Kavidarpana* belonged to the same, i. e., the Kharatara Gaccha and hence Jinaprabha considered him to be nearer to himself than Hemacandra in a way.

4. *Kavidarpana* reproduces the illustration of Śrīdhavala at 2.34.1 from Hemacandra's *Chandonusāsana* 5.33, of Dvipadīkhanda at 2.36.3 from Śrīharsa's *Ratnāvali Nātikā* I.14-16, of Cūdāla-Dohaka at 2.17.2 from Jinasimhasūri, of Dvibhangī at 2.35.1 from Sūraprabhasūri, of another Dvibhangī at 2.36.1 from Tilakasūri. The exact sources of the last three quotations are not traceable at present, but they appear to be from some biographical poems composed by these authors. In addition to these authors, *Kavidarpana* mentions Kings Bhīmadeva (in 2.30.3), Kumārapāla (in 2.30.4-6, 33.4, 37.3), Jayasimhadeva (in 2.3.3) and Śākambhari-rāja (in 2.30.4). It also alludes to Tilakasūri (in 2.30.2), Yaśoghosasūri (in 2.32.1), and Guru Samudrasūri (in 2.22.1), evidently as the comtemporary distinguished personalities. On the other hand, the commentator largely quotes from the *Chandaḥkandalī*, which is evidently a work on Prakrit prosody written in the Prakrit language and employing the same terminology as is used in the *Kavidarpana*. Thus vv. 66-68 on *KD* 2.28.2, 71-80 on *KD* 2.30.6 and 84-85 on 2.32.1 in the commentary are all from this work. The *Kavidarpana* also quotes besides this, one stanza from *Svayambhūchandas* (v. 31 on p. 6) and several from Manoratha (v. 43 on p. 17, v. 95 on p. 42 and v. 96 on p. 43). Both these are Prakrit writers on Prosody, like the author of the *Chandaḥkandalī*, the work of the former is now available and published, while the latter is unknown so far from other sources. Among the Sanskrit prosodists the commentator quotes from Śūra on p. 1 and on p. 8 under *KD* 2.4, he mentions that the technical terms used for the Mātrā Ganas in the *Kavidarpana* are borrowed from Śūra (*śūra-paribhāṣā iyam pūjya-prayuktā sarvā iti arthaḥ*

jñeyā) On the same page and under the same stanza he also quotes Trilocanadāsa in support of the view that the Āryyā or Gāthā is a Catuṣpadī and not a Dvipadī On p 18 under *KD* 2 9, he speaks of Pingala as one who gave the name Āryāgīti to the metre which is known as Skandhaka in Prakrit He gives his own illustrations of varieties not mentioned by the author, but added by himself from other sources, on *KD* 2 8 (vv 10-43, varieties of a Gāthā), 2 13 (vv 46-58, derivatives of the Gāthā), 2 33 (vv 87-94, varieties of a Dvibhangī called Satpada or Kāvya), 2 35 3 (v 97, a Dvibhangī), 2 37 2 (v 98, a Tribhangī), and 4 122-127 (20 stanzas in all) Among the illustrations of the varieties of a Gāthā (vv 10-43), he quotes one (v 36) from Pādaliptasūri and one (v 43) from Manoratha, but does not mention the source of the other quotations, as also of vv 46-58, which illustrate the derivatives of the Gāthā On the other hand, vv 87-94, 97 and 98, which respectively illustrate the different kinds of a Satpada, a Dvibhangī and a Tribhangī which are not actually mentioned by the author, are all of them wholly reproduced from Hemacandra's *Chandonuśāsana* In the first chapter, he quotes a few stanzas or portions of them, to illustrate some prosodial rules on *KD* 1 5 (vv 3-10) and 1 8 (vv 11-30), but most of these (vv 7-10, 18-20, 24, 25, 28, 29) are reproduced from Hemacandra's *Chandonuśāsana* Of these vv 18, 20, 24, 25, 29 are first quoted by Halāyudha in his commentary on Pingala's *Chandas-sūtra* 6 1 and then by our commentator through the medium of Hemacandra In the case of vv 21, 22, 23 and 27, the so called *Yatyupaniṣad*, our commentator adopts the readings given by Hemacandra and not those that are found in Halāyudha Besides these, he quotes from other writers without mentioning their names on *KD* 1 1 (v 1), 1 4 (v 4), 1 6 (vv 3-6), 1 8 (vv 11-17, 26, 30), 2 3 (vv 1-3), 2 4 (v 4), 2 8 (vv 5-9), 2 9 (vv 44-45), 2 20 4 (v 60), 2 23 (v 61), 2 25 (vv 62-65), 2 32 (vv 81-82), 2 33 (v 86), 3 1 (v 1), 4 40 and 4 104 The illustrations of the different Vipulās given on *KD* 4 122-127, which are all in Sanskrit, are again reproduced many of them directly from Halāyudha's commentary and some of them through the medium of Hemacandra Some of these are also borrowed from the Classical Sanskrit poets and dramatists, thus *KD* 4 122 3 is from Bhavabhūti's *Uttararāmacarita*, 4 123 1 from Rājaśekhara's *Viddhaśālabhañjikā* I, 4 123 3 and 4 127 5 from Māgha's *Śiśupālavadha* 2 44 and 49 In addition to these he often quotes grammatical rules from Hemacandra's *Śabdānuśāsana*, Adhyāya VIII, for explaining a few Prakrit words and forms occurring in the text or in the illustrations given by the author Similarly, the following personalities are mentioned in the illustrations given in the commentary —Ratnasūri (2 32, p 15), Dharmasūri and King

Jayasimha (2 54, p 21), King Siddharāja Jayasimha (2 53, p 21) and King Kumārapāla (2 55, p 21) The commentator thus does not appear to be very far removed from the times of the author of the text

5 The author of the *Kavidarpana* composes his illustrations like Hemacandra as a general rule and introduces the name of the metre in the illustration itself by means of the usual device of Mudrā His main aim was to compose a practical guide in respect of metres, particularly those in the Prakrit and the Apabhramśa languages, which are usually employed by the popular bards Accordingly, he has expended great care on the second chapter which deals with the Mātrā Vrttas, whether single or strophic, composed in the Prakrit or the Apabhramśa languages In this chapter he employs the Gāthā metre for his definitions which he composes in the Prakrit language throughout, but he gives separate and full illustrations of all the metres defined by him, composing them in the language to which the metre belongs He himself is, of course, silent about the language to which the metre belongs, unlike Hemacandra who has classified metres according to the language in which they are generally composed and employed, assigning a separate chapter to the Apabhramsa metres which begin with Utsāha Hemacandra composes his definitions in the Sanskrit language, throughout his work, in the form of Sūtras accompanied by a brief commentary, which, too, is written in Sanskrit But his full illustrations are composed in the respective languages to which the metres belong Our commentator certainly knows this division of metres according to the language adopted by Hemacandra, as is clear from his remarks on the quotations from *Svayambhūchandas* on Yati, at the end of his commentary on v 8 in chapter I on p 6 But the author of the *Kavidarpana* does not follow Hemacandra in this respect and classifies the metres under three heads in accordance with the unit of scansion, namely, a Varna, a Mātrā or both, that underlies their constitution. For this reason, we do not find a uniform use of the Prakrit language in the illustrations of metres defined in Chapter II, as we find it in the case of the following chapters which deal with the Varna Vrittas and the mixed Mātrā-Varna Vrttas As his main interest was in the Prakrit and Apabhramśa metres, as said above, he does not give full illustrations of the Varna and the Miśra Vrttas which are generally found in the Sanskrit language and which are defined in the later chapters of the *Kavidarpana* In the case of these latter, the definition itself serves as the illustration and the definition is given in a single line in the case of the Sama Catuspadīs, in two lines in that of the Ardhasama Catuspadīs

and in four lines in that of the Visama Catuspadīs, being always composed in the Prakrit language Thus in the second chapter, all illustrations of the Ullālas, Kumkuma and Karpūra (2 31-2), of Mauktikadāma (2 33), of the Catuspadīs beginning with Pañcānanalalitā and ending with Cūdāladohaka (2 14-17), of Vadana, Madilā, Adilā and Paddhatikā (2 21-22), of Rāsāvalaya and Vastuvadana (2 25), of Utsāha and Mātrās (2 26-28), of Ghattās, Kīrtidhavala, Satpada, Phulla, Śrīdhavala, and Tarala (2 30, 32-34), of the Dvibhangīs and Tribhangīs which contain a Dohaka or an Ullāla (2 35-36) and of a Kadavaka which consists of 4 stanzas in the Paddhatikā metre (2 37) are composed in the Apabhramśa language On the other hand, the examples of the Gāthā and its varieties and derivatives as also of those Dvibhangīs and Tribhangīs which employ a Gāthā or a Khanda are all composed in the Prakrit language

6 *Kavidarpana* consists of six chapters of which the first is introductory, it first gives the threefold classification of the metres based upon the unit of scansion, viz, Mātrā, Varna, or both, as said above and then proceeds to enumerate the different kinds of Ganas, whether of Varna or of Mātrā, which are employed in defining the composition of the lines of the different metres (vv 1-3) The next two stanzas (vv 4-5) discuss the nature and the graphical representation of short and long letters in Prakrit and Apabhramśa poetry, while the definition of a Pāda and the explanation of a few technical terms used to convey numerical figures are given in the following stanza (v 6) Finally, in the last two stanzas (vv 7-8) rules regarding the observance of the Yati in the middle as well as at the end of a line are given Our author is clearly in favour of the Yati, but only so far as the Varna Vrttas are concerned, where he invariably mentions it while defining them in the fourth chapter The commentator here quotes a stanza from *Svayambhūchandas* (I 72) according to which the Yati was considered as optional even in the case of the Sanskrit Varna Vrttas by older prosodists like Māndavya, Bharata, Kāśyapa and Saitava, though it was adopted as compulsory in Sanskrit metres by Pingala and Jayadeva who closely follows him In the second chapter, which is the most important one in the work, the first main division of metres, namely the Mātrā Vrttas, is treated and the author shows considerable originality in the treatment of the subject He arranges these metres under eleven heads in accordance with the total number of Pādas or lines which a stanza or stanzas in a simple or a composite metre may contain Thus he begins with the Dvipadī, i e, a metre with two Pādas, and ends with a Sodaśapadī, i e, a metre having 16 Pādas in it Among these Dvipadī, Catuspadī,

Pañcapadī, Satpadī and Astapadī metres are simple metres consisting of a single stanza each, having respectively 2, 4, 5, 6 and 8 Pādas in them; while some Satpadīs, Saptapadī, some Astapadīs, Navapadī, Daśapadī, Ekādaśapadī, Dvādaśapadī and Sodaśapadī metres are always composite ones consisting of 2, 3 or even 4, stanzas in simple metres of the same or of different types, strophically combined These strophic couplets or triplets are a peculiarity of Prakrit and Apabhramśa poetry, especially the latter They owe their origin as much to the idea of variety and ornamentation as to the need of finishing an incomplete sentence or topic started in the earlier stanza But the incompleteness in many cases is intentional and not due to negligence or want of skill, though their early origin may perhaps be traceable to these two factors Thus the couplet or triplet is intended to form a unit, both syntactically and in respect of contents In some cases, the repetition of a few words from the earlier stanza in the later one is acutally prescribed to give greater effect to this intention Really speaking, such a strophic combination of stanzas may be considered as the beginning of lyric and narrative poetry in the Prakrit and the Apabramśa languages[4] Such strophic couplets and triplets are certainly not wanting in Vedic and Classical poetry, but they are comparatively few In Vedic poetry we get the Bārhata and Kākubha Pragāthas made up of a stanza in the Brhatī or the Kakubh metre coupled with another in the Satobrhatī metre Similarly, we get the Trcas consisting of three Rcs in the same, i e, Gāyatrī metre Generally, they appear to have been composed with the idea of presenting a musical unit for being melodiously sung in the propitiation of the deity at sacrificial sessions They too exhibit a syntactical unity in a few cases, but almost always a unity of the contents The Pragātha has also an element of variety and decoration in it, but it does not seem to have served as a starting point for the growth of lyric or narrative poetry in Vedic Sanskrit On the other hand, the Yugmakas, the Kulakas, the Visesakas in Classical Sanskrit are unornamental and owe their origin evidently to the poet's convenience[5] They are more or less syntactical units in the same metre, and are not based on any idea of variety or ornamentation As against this, the strophical couplets in the Prakrit and the Apabhramśa languages are intentional and definitely meant for variety and ornamentation

7 Among the Dvipadī metres our author selects only three, namely, the two Ullālas, specifically called Kumkuma and Karpūra in the language of

4. See also my remarks on the Dvipadī and the Rāsaka in Paras 3 and 4 of the introduction to the new edition of the *Vrttajātisamuccaya* of Virahānka

5 See *Vrttajātisamuccaya*, 4 86 for these.

the bards of Magadha, and the Mauktikadāma Of the two Ullālas the second, i e , the Karpūra, appears to have been more commonly used and hence described as of 25 kinds, in view of the number of short letters contained in each of them Thus, the shortest among these twentyfive contains only 8 short letters and 24 long ones, while the longest one has all, i e , 56, short letters in it In both the Ullālas no long letter is compulsory, but a short one representing the 13th Mātrā and 3 shorts representing the 26th, 27th and 28th Mātrā in the Karpūra (only the 26th and 27th in the Kumkuma) in each half is compulsory The Yati in both the halves is after the 15th Mātrā and in practice even the 14th and the 15th Mātrās are represented by short letters for keeping a sort of balance between the concluding portions of three Mātrās in the two parts, caused by the presence of the Yati in each half The third Dvipadī which our author defines is the Mauktikadāma. Here the Yati after the 12th and the 20th Mātrā in each half which has 32 Mātrās in all, is prescribed as compulsory It is difficult to see why this particular Dvipadī is selected out of a very large number of them which are defined by Svayambhū and Hemacandra Nor is the Yati very prominently felt in the halves of the illustration given by the author himself Besides, the same Dvipadī is turned into a Satpadī which has three lines of 12, 8 and 12 Mātrās respectively, in each of its two halves, merely when a Yamaka is introduced at the point of the 1st and the 2nd Yatis in each half The author himself defines such a Satpadī at *KD* 2 30 It is also noteworthy that this same name Mauktikadāma is given by Ratnaśekhara in his *Chandaḥkośa* v 6 to a Catuspadī which has 16 Mātrās in each of its four Pādas and is virtually the same as our Dvipadī, but where there is only one Yati at the 16th Mātrā instead of our two at the 12th and the 20th Mātrās, a Yamaka being also introduced at the point of the Yati Yet it must be pointed out that Ratnaśekhara's Mauktikadāma is a Varna Vrtta with 4 Madhyaguru Caturmātras (or Jaganas) in each Pāda and must be traced to a similar Sanskrit metre noted by Hemacandra, at *Chandonuśāsana* 2 172 On the other hand, as seen from the illustrations of both our author and of Hemacandra, the Dvipadī Mauktikadāma shows preference for the Adiguru and Sarvalaghu Caturmātras, apparently avoiding the Madhyaguru Caturmātra or the Jagana

8 The name Ullāla given to the first two Dvipadīs is very interesting *Kavidarpana* says that they belong to the Bandins or the bards, Hemacandra on *Chandonuśāsana* 7 3 mentions them as Ullālakas and ascribes them to the Magadhas, i e , the bards of Magadha in particular, or perhaps the bards in general, as the terms Magadha and Māgadhikā (metre) were

by this time extended to all bards irrespective of their home Virahānka and even Svayambhū are apparently not aware of these particular Ullālas or their names, so that the extensive use of this metre as well as its popular name, i e, Ullāla, may be ascribed to about the 11th century It, however, does not appear to be suitable for a running narrative, but may have been used as a sort of variety, either at the beginning or at the end of a Kadavaka, composed in the Paddhatikā or some similar metre Our commentator has well noted this point and observed at the end of his comments on *KD* 2 31 'Of these, certain kinds of Catuspadī like the Pañcānanalalitā and a few Dvipadīs like the Kumkuma are seen employed at the commencement of Sandhis' By a convention of the bards, a Dvipadī is employed either at the commencement of a Sandhi or at the end of a Kadavaka and is then called a Dhruvā, Dhruvakā or Ghattā, as our commentator tells us on *KD* 2 30 6 and quotes from the *Chandaḥkandalī* in support of it *Svayambhūchandas* 7 1 and Hemacandra on *Chandonuśāsana* 7 57 further note that a Dvipadī gets this name Dhruvā, only when it is thus employed for 'restrospective allusions, requests, plot-contents, or auspiciousness' But otherwise, it is called merely a Dvipadī It is clear, however, that though Svayambhū mentions this peculiarity of the Dvipadīs, his treatment of them in chapter 6 begins with Laya and Bhramarapada which have 28 Mātrās in each of their two Pādas and altogether drops the Kumkuma and the Karpūra, the famous Ullālas of the Bandins On the other hand, Hemacandra begins his Dvipadīs in chapter 7 with these two, which are the shortest among the Dvipadīs that can serve as the Dhruvās and which had evidently gained great popularity among the bards between the times of Svayambhū and Hemacandra, receiving a special name for themselves at their hands In addition to such a use of these Ullālas as Dhruvās in a Sandhi or a Kadavaka of long narrative poems, Apabhramśa bards used them for the composition of strophic couplets or triplets as illustrated by the *Kavidarpana* 2 33 (Satpada and Phulla) and 2 36 (Tribhangī) *Prākrta Paingala* defines only the second of the two Ullālas, namely the Karpūra, while explaining the composition of a Satpada at 1 118, but does not give any independent status to it The 25 varieties of the Karpūra Ullāla mentioned by our commentator on *KD* 2 3 are only secondarily hinted at by the *Prākrta Paingala,* while giving the 71 Prastāras or kinds, in view of the presence of the short and long letters in each, at I 120-123 *Chandaḥkośa* goes a step further and neglects even the name of the poor Ullāla i e, Karpūra, though it virtually alludes to this Dvipadī while defining the composition of two strophic couplets, namely, Ṣatpada and Rāsākula, in vv 12 and 29. It is again significant that both the *Prākrta Paingala* and the

Chandaḥkośa do not show any knowledge of the shorter Ullāla, i e , the Kumkuma This may mean that out of the two Ullālas popularized by the bards of Magadha only one was generally adopted by the Apabhramśa poets of the 13th and the 14th century, whether as a Dhruvā or as a strophe in couplets and triplets, but its favourite name or rather epithet, was completely forgotten I think the term Ullāla was meant, originally at least, as an epithet of a Dvipadī in view of its 'charming surges or sweeps' culminating in the thin skirts, each consisting of three short letters, first at the end of the 15th and then at the end of the 28th Mātrā in each of its two Pādas The root *lal* signifies 'movement', 'a charming movement', as the past passive participle *lalita* suggests This is indirectly corroborated by the way in which the term *Ullāla* is employed by both the *Prākrta Paingala* I 146 and the *Chandaḥkośa* v 31, in the definition of a strophic couplet called Kundalika If the text alone of this definition—which is almost identical in the two works—is taken into consideration, *Ullāla* would appear to mean 'a peculiar decoration consisting in the repetition of the last few words in the last line of the first stanza at the commencement of the second' The strophic Kundalika is made up of a Dohā which forms its first half, and a Kāvya (whose stanza consists of four Pādas of 24 Mātrās each), which forms its other half It must have *Ullāla* i e , the decoration in the form of the repetition alluded to above The commentator of *Chandaḥkośa* takes the word *Ullālaka* as another name of the Kāvya a stanza of which contains 96 Mātrās, this is virtually also the explanation of one of the three commentators of the *Prākrta Paingala,* while the other two explain the term to mean 'turning back and then proceed', or in other words, 'an immediate repetition of a few letters which are already once employed' *Chandaḥkośa* uses the same term *Ullālaka* in the same sense once more in the definition of a sister metre Kundalinī, where the metre of the first stanza is Gāthā instead of Dohā, while that of the second is the same, i e , the Kāvya, as in the Kundalika This Kundalinī is unknown to the *Prākrta Paingala*

9 The next main division of metres according to the scheme of the *Kavidarpana* is the Catuspadī Among these, the Gāthā stands first and in vv 4-8, a Gāthā, which is the same as the Āryā in Sanskrit, is defined together with all its kinds such as Pathyā, Vipulā and Capalā The commentator gives additional information about some more kinds of the Gāthā, such as the 26, which begin with Kamalā and are based upon the number of short and long letters in them, the four, which bear the names of the four castes and have either all short or all long letters in one or

both of their halves, except those that are compulsorily short or long , and lastly those four, in which only two Ganas follow each other in succession, the second of which is always a Madhyaguru or a Jagana, the first being any one of the remaining four Caturmātras Hereafter in v 9, there follow in succession the derivatives of the Gāthā, namely, Gīti, Upagīti, Udgīti and Skandhaka , in v 10 the derivatives of the Gīti, namely, Ripucchandas-Lalitā, Bhadrikā and Vicitrā, in vv 11-13, the remaining derivatives of the Gāthā such as Gātha and others ending with Mālāgātha The commentator mentions nine more derivatives of the Gāthā the first of which is Jātīphala, the remaining 8 are but the extensions of the Jātīphala, secured by adding one Caturmātra each time before the last long letter of the first half of the Jātīphala Their names begin with Dāma and end with Mālādāma In all these 17 derivatives of the Gāthā, the second half is always the same as that of the Gāthā. It is also noteworthy that all but three (Jātīphala, Gāthinī and Dāminī) have masculine names Both our author and commentator seem to have followed very closely Hemacandra's *Chandonuśāsana* in giving these varieties Virahānka, *Vrttajāti-samuccaya,* 4 9-14 and 2 2-3 mentions only Gīti, Upagīti, Skandhaka and Gītikā, which last is the same as our author's Bhadrikā, whereas Nanditādhya mentions Udgīti, Upagīti, Samkīrna Skandhaka and Skandhaka at *Gāthālaksana,* vv 62-75, though some of these are given under different names It is to be remembered that the Gāthā together with its varieties and derivatives is a Catuspadī according to the author of the *Kavidarpana,* though he has not mentioned its 'Pāda' even once, throughout his treatment of the metre, he always refers to its Dala or half. This is very probably due to the influence of Hemacandra, who in his turn was influenced by Pingala and his commentator Halāyudha. Those two, namely, Halāyudha and Hemacandra, clearly state that the mention of an Ardha in the definition of the Āryā (i e , the Gāthā in Prakrit) indicates that the division into Pādas or quarters is not to be understood in the case of this metre This appears also to be the view of the Sanskrit prosodists in general including the author of the *Jānāśrayī,* though Jayakīrti states at *Chandonuśāsana,* 5 3, that an Āryā has four Pādas On the other hand, the common tendency among the Prakrit prosodists is to consider the Gāthā as a metre of four Pādas *Prākrta Paingala* 1 54, *Gāthālaksana,* v 16 and *Chandaḥkośa* v. 51, all mention the four Pādas of the Gāthā, yet Virahāṅka seems to favour the view of the Sanskrit prosodists at *VJS.* 4 35-36, where the 4th Caturmātra in each *half* of the Gāthā is required to be a Sāmanta, i e , a Jagana, or a Vipra or a Sarvalaghu Caturmātra as seen from the stanzas themselves which serve as illustrations Strangely enough, Virahānka,

while defining a Gāthā at *VJS*, 4 1-2, does not mention either a Pāda or a Dala Any way, that the author of the *Kavidarpana* considered Gīti, which is only a derivative of the Gāthā, to be a Catuspadī is quite certain, since, at *KD.* 2 35 to 37 he defines a Dvibhangī which is an Asta-padī and two Tribhangīs which are Dvādaśa-padīs, assuming in all the three cases that the Gīti which is the metre of the second or the third strophe, has four Pādas So the commentator is right in introducing v 4 in chapter 2 with the words *catuspadīm kulakena āha* 'He defines the Catuspadī by a Kulaka', the Kulaka here is a collection of five stanzas

10 Having thus started with the Gāthā, which is a sort of a Visama Catuspadī, the author now proceeds to define a few, i e, 10 important Ardhasama Catuspadīs in vv 14-18, followed by 21 Sama Catuspadīs, in vv 19-26, under this Catuspadī Prakarana Among the Ardhasama Catuspadīs, Dohaka plays an important part, yielding five different derivative metres, one of which is, strictly speaking, a Sama Catuspadī (Samdohaka in v 16), mentioned here incidentally, owing to its connection with the Dohaka Out of the rest Pañcānanalalitā, Malayamāruta and Rāsa (v 14) are unknown to Virahānka The first two are unknown even to Svayambhū, who, however, knows the Rāsa and mentions it under the name Rāvanamastaka at *Svayambhūchandas,* 6 14. The last among these Ardhasamas is Māgadhikā, which is only another name of the Vaitālīya, when it is composed in the Māgadhī language according to Virahānka, *VJS* 4 28, *Kavidarpana* does not lay down the condition of the language, but somehow tries to distinguish it from the Vaitālīya which is defined under the mixed metres in ch 5 (v 1), by mentioning only the Mātrās in the former, excluding the mention of the Aksara Gana which is prescribed for the latter In short Māgadhikā is considered as a pure Mātrā Vrtta and this is in keeping with what Hemacandra, too, has done[6] Next, the treatment of the Sama Catuspadī starts with the 6 metres of the Mātrāsamaka group which are usually defined among the Sanskrit Mātrā Vrttas[7] All these have four Caturmātra Ganas in each of their four equal Pādas Five more metres of the same length, i e, having 16 Mātrās in each Pāda, are further defined in vv 21-22 As a matter of fact, we have only three such metres, namely, Muktāvalikā, Vadana and Paddhatikā, whose constitution mutually differs only in respect of the Mātrā Ganas which are employed in them[8] Hemacandra mentions this last metre, i e, Paddhatikā, both among the Sanskrit and the Prakrit metres, but prescribes the restrictions as above only for

6 See his *Chandonuśāsana*, 3 62 (*Jayadāman*, p 106)
7. See *Jayadāman*, Introduction, pp 28-29
8 See note on the passage

the Sanskrit, but not for the Prakrit one The remaining two metres of this group of five are Adilā and Madilā, these are exactly identical with Vadana in their constitution, but Vadana has no rhyme, Adilā has two different rhymes for the two halves, while Madilā has only one common rhyme for all the four Pādas[9] Ten more Sama Catuspadīs are next given in vv 22-26, they are —Khanda with 13 Mātrās, Madanāvatāra with 20, Galitaka and Rāsāvalaya with 21, Khañjaka and Rāsaka with 23, Candralekhā, Vastuvadana and Utsāha with 24 and lastly Dvipadī with 28 Mātrās in each of their four Pādas[10] Regarding the names Galitaka, Khañjaka, Śīrsaka and Rāsa, the commentator quotes a conventional rule according to which 'All metres except Gāthā, Dandaka and the like, are generally called Galitakas, all Galitakas are generally called Khañjakas when they have the Anuprāsa and rhymed Pādas All Khañjakas when coupled with one, two or even three metrical stanzas, are called Śīrsakas and, finally, all Mātrā Vrttas (Jātis) may get the name Rāsa' Regarding the last, the commentator quotes an old authority, already quoted by Hemacandra, *Chandonuśāsana* 5 3, which means —'All Jātis are employed here in view of their constitution, Rāsābandha is indeed an elixir among the assemblies of elderly persons'[11] The author wholly neglects the Antarasamā and the Samkīrnā Catuspadīs, but the commentator mentions them on v 31 below while explaining the name Chaddanikā and quotes from the *Chandaḥkandalī* in support An Antarasamā has its 1st and 3rd, as also 2nd and 4th Pādas equal and similar, while the Ardhasamā has 1st and 2nd as well as 3rd and 4th Pādas equal and similar It will be seen that the Antarasamā itself becomes the Ardhasamā when its 2nd and 3rd Pādas exchange their places, also that the terms are used in a slightly unusual sense Antarasamā is one, whose alternate Pādas are equal, while Ardhasamā is one whose Pādas are equal in each Ardha Ordinarily, the term Ardhasamā is used for the so-called Antarasamā, meaning thereby that it has two equal and similar Ardhas, or *halves*, each of which is made up of two unequal lines Each of these two main varieties of a Catuspadī, namely, the Antarasamā and the Ardhasamā, is of 55 kinds, according as one pair of their Pādas (1st and 3rd in the Antarasamā, 1st and 2nd in the

9 For the different significations of the words Aḍilā and Maḍilā, and the constitution of their metrical lines, see notes on the passages

10 See *Vrttajātisamuccaya*, Introduction, para 5 for a discussion of the name Dvipadī as applied to a Catuṣpadī metre, also see notes on the passage for the constitution of the different metres

11 Hemacandra, too, mentions this conventional rule about the names at *Chandonuśāsana*, 4 40 com, 41 and 76, for the name Rāsaka see note on the passage and on *VJS.*, 4 37-38

Ardhasamā) contains from 7 to 16 Mātrās and the other pair contains from 8 to 17 Mātrās in it respectively The names of the 55 kinds in both are the same and begin with Campakakusuma On the other hand, we get another set of 55 kinds when the first pair contains from 8 to 17 Mātrās and the second contains from 7 to 16 Their names begin with Sumanoramā and are the same in the case of both the Antarasamā and the Ardhasamā Catuspadīs The names and full illustrations of all the 110 varieties of the Antarasamā Catuspadīs are given by Hemacandra at *Chandonuśāsana* 6 19-20 The next Sūtra (which, however, is not printed in bold type in the editions through oversight) states how the Antarasamās themselves become Ardhasamās, by an exchange of the 2nd and the 3rd Pādas among themselves

11 It is rather striking that the *Kavidarpana* dismisses the old Apabhramśa metre Mātrā in a couple of stanzas giving only a single variety of it containing 15, 11, 15, 11 and 15 Mātrās in its five Pādas respectively It is true that the author calls it *pracurabhedā* 'having many divisions', but evidently does not consider the divisions to be important We might well contrast this with his treatment of the other Apabhramśa metre Dohaka in vv 15-17 It is also equally strange that our author's normal Mātrā does not agree with that of Hemacandra, the latter having one Mātrā more in each of the 5 Pādas The four varieties of this Metre which are noted by Virahānka at *VJS*, 4 29-30 are still different Virahānka actually defines the middle or the odd Pādas (1st, 3rd, and 5th) of the four varieties and says that they contain 13, 14, 15 and 16 Mātrās respectively It is his commentator who fills up the gap with the help of other treatises on the subject and from Virahānka's own defining stanzas, which also contain the illustrations According to him the even Pādas (2nd and 4th) of the four varieties respectively contain 11, 12, 13 and 14 Mātrās in them None of these four varieties agrees either with that of the *Kavidarpana* or those of Hemacandra But a look at them all only shows that the odd Pādas of this metre must be longer than the even ones (by 2 Mātrās according to Virahānka, and from 3 to 5 Mātrās according to Hemacandra and the author of the *Kavidarpana*)

12 A longer Dvipadī which shows a Yati first after the 8th, the 10th or the 12th Mātrā and then another Yati regularly after the next 8 Mātrās—thus dividing the Pāda into three parts—in both the halves, has undoubtedly developed into a Satpadī in course of time This is particularly so when a word is completed at the places of the Yati and the process was further

hastened when even a rhyme was introduced at the same place The position of a rhyme (i e, the main rhyme) in the case of the Satpadīs points to the same conclusion It is not the 3rd and the 4th Pādas that are rhymed, but the 3rd and the 6th, which means that the chief rhyme contemplated the stanza as consisting of two halves rhyming with each other The other two rhymes, when they exist, namely, that of the 1st with the 2nd and of the 4th with the 5th, were originally conceived as only internal rhymes, but, it is these internal rhymes themselves that probably led to and finalized the division of the originally single Pāda into three Pādas *Kavidarpana* gives six different kinds of the Satpadī, which he calls by the name Ghattā, in vv 29-31 and remarks that there are many other divisions of the Satpadī He also mentions the peculiar Anuprāsa or Yamaka of this metre as explained above and remarks that the Satpadī gets an additional name Chaddanikā when it is employed at the end of a Kadavaka, briefly summing up its contents The commentator adds, on the authority of the *Chandaḥkandalī* (vv 73-74 on p 35), that a Satpadī receives two more names, Dhruvā and Dhruvakā, since it is recommended as compulsory, both at the commencement of a Sandhi and at the end of a Kadavaka This seems to be an old convention mentioned by Hemacandra, on *Chandonuśāsana* 6 1-3 In addition to these six, the commentator mentions the three main varieties, each of which is further of eight kinds, of a Satpadī, following the *Chandaḥkandalī* and Hemacandra's *Chandonuśāsana*. The first of these main varieties is Satpada-jāti, its 3rd and 6th Pādas may each contain from 10 to 17 Mātrās in them, thus giving rise to its 8 varieties, while the other four Pādas contain only 7 Mātrās in each of them The second main variety is Upa-jāti and the third is Avajāti As in Satpada-jāti, so in Upajāti and Avajāti, the 3rd and the 6th Pādas may contain from 10 to 17 Mātrās in them, thus giving rise to 8 sub-varieties of each of the two But the remaining Pādas, i e, 1st, 2nd, 4th and 5th, contain 8 Mātrās in Upa-jāti and 9 Mātrās in Ava-jāti The commentator further adds, following the *Chandaḥkandalī* and Hemacandra, that like the Satpadī, even the Catuspadī and the Dvipadī are employed both at the beginning of a Sandhi and at the end of a Kadavaka, they are then called Dhruvā, Dhruvakā or Ghattā like the Satpadī But the additional name Chaddanikā is given only to the Catuspadī and the Satpadī, but not to a Dvipadī, when they stand at the end of a Kadavaka, briefly summarising the contents of the Kadavaka and finally leaving the earlier topic There is also one more Satpadī called Kīrtidhavala, whose rhyme is peculiar since its 1st Pāda rhymes with the 3rd in each of the two equal halves into which a stanza in this metre is divisible No other rhyme is

mentioned in the definition nor noticed in the illustration Hemacandra, *Chandonuśāsana* 5 35 does not mention even this rhyme, though perhaps his illustration contains it As the commentator explains, this Kīrti-dhavala is one of the three Dhavalas which have 8, 6 or 4 Pādas each The Dhavala of 8 Pādas will be defined by our author under Astapadī according to his scheme But the Dhavala of 4 Pādas is neglected both by our author and his commentator, the latter only mentions one of these last, i e, Gunadhavala and says that this and other Dhavalas of 4 Pādas should be known from other bigger works Hemacandra defines and illustrates all the three Dhavalas together with their varieties, (2 of Asṭapadī, one of Ṣaṭpadī and 3 of Catuspadī), at *Chandonuśāsana* 5 32-38 An interesting stanza is quoted by our commentator, probably reproduced from Hemacandra, according to which (No 81 on p 37) the name Dhavala owes its existence to the fact that in these metres the praise of some great man is sung under the image of a bull (a Dhavala) The employment of this image is, however, immaterial in actual practice Hemacandra uses it only in one out of the six illustrations which he gives for the six kinds of the Dhavala According to another stanza quoted by both Hemacandra and our commentator, the name Dhavala is only a common term affixed to the name of any metre like Utsāha, Helā, Vadana and Adilā, when it is used for praising a great man under the image of a bull Thus we have an Utsāha-Dhavala, a Helā-Dhavala etc When, on the other hand, any of these metres are employed for celebrating any auspicious event the term Mangala is similarly affixed to their names and we get an Utsāha-Mangala, a Hela-Mangala etc Both these stanzas (vv 82, 93 on p 37) are in Sanskrit and this may indicate the practice of using even the Sanskrit language for the purposes mentioned above Our commentator also quotes two more stanzas (vv 84, 85 on p 37-38) from the *Chandaḥkandalī*, which are in Prakrit, containing the same information, but with the addition of two more metrical forms They are Phullaṭaka and Jhambataka, the former is not a separate metre, but a separate term used of metres that are used in praising deities Thus any metre like Utsāha is to be called Phullataka (or perhaps Utsāha-Phullataka like Utsāha-Dhavala) when used in praising deities A Jhambataka, however, is a separate Catuspadī metre, whose Pāda contains 3 Caturmātras and 1 Dvimātra in it There is no restriction about the nature of these Mātrā Ganas Hemacandra, *Chandonuśāsana* 5 41-42 gives both these metres or metrical forms without referring to any authority Perhaps he knew the *Chandaḥkandalī* or a similar work in Prakrit But he makes a significant remark *vaksyamāna-gandhodakadhārā eva gānavaśāt jham-*

bataka-samjñām labhate 'The Gandhodakadhārā itself, which will be described later, gets the name Jhambataka when it is used as a song (i e, to be sung in some Tāla and not merely to be recited like a Śloka)' Svayambhū mentions the convention about the Dhavalas and the Mangalas at 4 36-41, besides defining an independent metre called Mangala, whose first 2 Pādas contain a Ṣanmātra and 2 Caturmātras each, while the last 2 contain five Caturmātras each This Mangala is entirely different from the one given by Hemacandra at *Chandonuśāsana* 5 39 Svayambhū does not refer to either the Phullataka or the Jhambataka and Hemacandra must have got them from some other work on Prakrit metres, as said above It should be noted that all the four terms, namely, Dhavala, Mangala, Phullataka, as also Jhambataka, are used only in the case of songs *sung* for different purposes and not for stanzas intended for mere recital

13 In v 33 the author defines two strophic couplets, namely, Satpada and Phulla The first is a Satpadī and the second a Saptapadī metre The Satpada is alternatively called Sārdha-chandas or Kāvya according to our author and his commentator quotes a Prakrit stanza in support of this The same stanza is also quoted by Hemacandra at *Chandonuśāsana* 4 79, but from it he understands only the first two as the names intended for the couplet and totally ignores the third, i e, Kāvya It is interesting to note, again, how the Vastuvadana itself is called a Kāvya at *Prākrta Paingala* I 108-109 and how the name Kāvya is not given to a strophic couplet by any one except the author of the *Kavidarpana* It would appear that the question turns upon the interpretation of the word Kāvya in the quotation mentioned above Our author took it as a proper name, while Hemacandra and others took it only as a common name That it was known to the author of the *Chandaḥkosa* as a proper name of a couplet can, however, be inferred from *CK* vv 31 and 38 where a stanza in the Vastuvadanaka (or the Rodaka as *Chandaḥkośa* calls it in *CK* v 13) metre is described as only a half Kāvya (*kavvaha addha, kavvapaya-juyala*) The two stanzas, v 31 and v 38, define two couplets Kundalika and Kundalinī, the 2nd constituent of both is a stanza in the Vastuvadana or the Rodaka metre, while the 1st is a Dohā in the Kundalika and a Gāthā in the Kundalinī Each of these two couplets contains 8 Pādas, and when the last 4 Pādas in both of these are called half a Kāvya, the inference is that the strophic couplet as a whole was called Kāvya But as said above *Prakrta Paingala* calls the Vastuvadana itself a Kāvya at I 108-109, thus giving rise to a self-contradiction, since *Prakrta Paingala* I. 146 closely agrees with *CK* v 31 See also *Prakrta Paingala*

I 117, 120, and 148 where the name Kāvya is very clearly intended to signify a single stanza and not a couplet It is, therefore, possible to assume that for some time the name Kāvya was given to a couplet and then in course of time it was transferred to one of its constituents I have suggested a similar process in the case of the name Dvipadī in my introduction to the *Vṛttajātisamuccaya,* p V-VI It is also worthy of note that the name Kāvya is not given to a single stanza by any one except the *Prākṛta Paingala*

14 The second couplet defined in v 33 is Phulla, which is a Saptapadī, as it consists of a stanza in the Mātrā metre which has 5 Pādas, and another in the Ullāla metre which has only 2 The specific name Phulla is not mentioned anywhere else, except in the quotation from Manoratha (v 95) which the commentator gives here Hemacandra casually refers to the couplet, but does not mention the name, at the end of his comments on 4 79 In v 34 an Astapadī metre called Śrīdhavala is defined, it is however, not a Dvibhangī or a couplet The only other author who defines it is Hemacandra at *Chandonuśāsana* 5 33 Rājaśekhara also gives it at *Chandaḥśekhara* 5 22, but does not mention the name Our author here bodily reproduces Hemacandra's illustration, clearly mentioning his name Hemacandra also gives another Aṣṭapadī Dhavala called Yaśodhavala, whose Pādas contain respectively 14, 12, 14, 12, 11, 10 or 12, 11, 10 or 12 Mātrās in them Perhaps Hemacandra has borrowed from Rājaśekhara's *Chandaḥśekhara* 5 22-25, where, however, no names for any of the three kinds of the Dhavalas are mentioned Five more Dvibhangīs, the first four of which are Astapadīs, are further defined in vv 34-35, the first of these (given in v 34) has got a specific name, i e, Tarala It is made of a Dohaka and a Sandohaka and the commentator understands the name Dohaka as an Upalaksana of the Avadohaka, Upadohaka and Uddohaka mentioned in vv 15-17 above This name Tarala, too, is borrowed by our author from Manoratha, a quotation from whom is given here by the commentator. The other three Dvibhangīs of the Astapadī type have no specific names, they are made up of (1) a Vastuvadana and a Dohaka, (2) a Dohaka and a Vastuvadana, and (3) a Dvipadī and a Gīti As said above in para 9, Gīti is to be considered as a Catuspadī The fifth or the last Dvibhangī is called Vastu and is made up of a Mātrā and a Dohā. It is thus a Navapadī and is also known as Raddā[12] Hereafter, in v 36, are defined in succession, a Daśapadī which is a couplet formed by a Dohaka and a Ghattā, an Ekādaśapadī, and a Dvādaśapadī, both of which are Tribhangīs or Triplets,

12 Compare *Vṛttajātisamuccaya,* 4 31, Hemacandra, *Chandonuśāsana,* 5 23, Ratnasekhara, *Chandaḥkośa* v 34 and *Prākṛta Paingala,* I 133-134

the first formed by a Vastu (which is itself a couplet consisting of a Mātrā and a Dohaka) and an Ullāla, and the second by 2 Khandas followed by a Gīti This last again has received a specific name Dvipadī-khanda and the illustration for it has been borrowed by our author from Śrīharsa's *Ratnāvalī Nātikā,* Act I It is difficult to say how the word Dvipadī has come to form part of the name of this Tribhangī, though the word Khanda in it is easy to understand Perhaps, at one time a couplet formed by a Khanda and a Gīti was called a Dvipadī, where the word Pada signified a metrical unit or a stanza, and not a line[13] One more Dvibhangī consisting of 2 Ghattās and a Tribhangī formed by a Dvipadī, a Khanda and a Gīti, both the Dvibhangī and the Tribhangī being Dvādaśapadīs, and lastly a Caturbhangī which is a Sodaśapadī made of 4 stanzas in the same metre like the Paddhatikā, are defined in v 37 of the second chapter This Sodaśapadī is technically called a Kadavaka and many such Kadavakas form a Sandhi, which roughly corresponds to a Sarga in the Sanskrit poems Both the terms Sandhi and Kaḍavaka are peculiar to Apabhramśa poetry, but in actual practice, a Kadavaka does not necessarily contain a group of 4 stanzas of 4 lines each as prescribed by our author It often contains several rhyming couplets of lines, not necessarily divisible into stanzas of 4 lines each, composed in different metres which are amenable to a Tāla of 5, 6, 7 or 8 Mātrās, even when these metres are ordinarily metres of 4 lines[14]

15 The third chapter of the *Kavidarpana* merely introduces the Varna Vrttas by enumerating three broad divisions, i e, Sama, Ardhasama and Visama, as also the 26 subdivisions or Jātis of the first of these A technical term, namely, Vrtta is also prescribed here for the Varna Vrttas Some older writers following the lead of Pingala's *Chandassūtra* 5 1 have tried to use the term Vrtta exclusively for the Varna Vrttas, they do not, however, employ any similar exclusive term for the Mātrā Vrttas and call them by the common name Chandas It was probably Dandin, *Kāvyādarśa* I 11, who first gave the specific name Jāti to them and this is then sought to be adopted by Halāyudha on Pingala, *Chandassūtra* 5 1 But this nomenclature is not scrupulously followed by any one, including Pingala himself For he evidently understands even the Mātrā Vrttas like the Vaitālīya and Mātrāsamaka by the word *vṛtta* in the Sūtra (*pādaḥ*) *yathā-vrtta-samāptir vā* (4 11), since they are divided into Pādas, even if the Āryā and its derivatives which have only

13 See the discussion on the name Dvipadī in para 5 of the Introduction to the *Vṛttajātisamuccaya*

14 See *Apabhramśa Metres* II, p 67

Ardhas and not Pādas are excluded from it Bharata does not define the Mātrā Vrttas separately, nor does he classify metres under three heads, namely, Sama, Ardhasama and Visama But he certainly included Vānavāsikā, which he defines as a Mātrā Vrtta at 16 146, under Vrttas, this is clear from the word *vrttajña* occurring in the same stanza and also from the word *Vrtta* which he uses with reference to it at 16 151 Here at the latter place, he makes a distinction between the Vrttas and the Āryās, but at 16 168 again, he seems to use the word Vrtta in the general sense of a metre, whether based on Mātrā or Varna On the other hand, he calls the 26 classes of the Sama Varna Vrttas by the name Jāti at 32 34-39 This is also done by Hemacandra in his commentary on *Chandonuśāsana* 2 2 (*idānīm ekāksarādyāḥ sadvimsatyaksarāvasānāḥ chando-jātīr āha*) and 3 3 (*anustubhi astāksarāyām jātau*) Jayadeva closely follows Pingala and even he seems to use the word Vrtta in a broad sense at *JD* 4 29 and 8 3 ff, so as to include even the Mātrā Vrttas His commentator Harsata actually uses the word *Mātrā-Vrtta* while explaining the Vaitālīya at *JD* 4 15 (p 15, l 10), and calls the metres of the Mātrāsamaka group by the name Vrtta while explaining *JD* 4 24-29 (p 17, ll 6, 11) Harṣata uses the word *Mātrā-Vrtta* again in his commentary on *JD* 7 34 and 8 1 Virahānka, too, does not use the word Jāti to signify the Mātrā Vrttas and the word Vrtta to signify Varna Vrttas exclusively, even though the title of his work, namely *Vrtta-jāti-samuccaya*, may mislead one to think so For, the word Jāti occurring in the title of his work clearly means 'a class, a division' and nothing more He himself uses the words Mātrā-Vrtta and Varna-Vrtta at *VJS*, 1 3 and 6 45, Mātrā-Vrtta alone at 4 65, 6 18, 35, 36, 37 and Vrtta alone in the general sense of a metre at 4 108-109, 6 12, 26, 29, 32, etc Hemacandra attempts to follow Dandin and Halāyudha and distinguishes between Vrtta and Jāti in his commentary on *Chandonuśāsana* 1 11 (*vrttam prāg mātrāchandobhyo yad abhidhāsyate tad vrtta-samjñam jñeyam, mātrā-chandāmsi tu jātir iti prasiddhāni*) He also refers to the name Jāti in the sense of Mātrā Vrttas only in his commentary on *Chandonuśāsana* 8 2, but he actually uses the awkward compound word *Mātrā-Vrtta* at *Chandonuśāsana* 8 15, which word is, strictly speaking, against the distinction which he tries to make between Vrtta and Jāti On the other hand, we have also seen above, how he uses the word *Jāti* to signify a class of the Varna Vrttas like Uktā, Atyuktā and others Kedāra, author of the *Vrttaratnākara*, does not refer to this distinction at any place and includes the Mātrā Vrttas under the term Vrtta occurring in the title of his work At *Vrttaratnākara* 1 21, he accordingly promises

to give the definitions of all Vrttas, beginning with the Mātrā Vrttas in the 2nd Adhyāya All this would show that in spite of the distinction suggested by Pingala and expressed by Dandin, the word Vrtta is used indiscriminately to designate a Mātrā-chandas as well as a Varna-chandas, from the days of Pingala himself, even though Pingala, Jayadeva, Hemacandra and the author of the *Kavidarpana* try to restrict it to a Varna-chandas only *Jānāśrayī*, however, sticks to the distinction between Vrtta and Jāti, which it distinguishes at 5 1 as follows Jāti is that which though the same can yet belong to many different Chandases Chandas is one of the 26 varieties beginning with 'Uktā' etc and it differs with the difference of the number of letters in a Pāda, so that one and the same Jāti, though possessed of the same number of Mātrās, may yet possess different number of total letters and thus belong to different Chandases On the other hand, a Vrtta can belong to one Chandas alone, as it can have always the same number of letters *Ratnamañjūsā* does not allude to this distinction anywhere Probably these efforts suggest an older tradition according to which the non-Vedic metres were called Vrttas as distinguished from the Vedic metres which are always called *Chandāmsi*, which is surely an older word often occurring in the Vedic literature For a long time, it would appear that the Mātrā Vrttas were unknown to Sanskrit prosody, the unit Mātrā being foreign to the Vedic and post-Vedic Sanskrit prosody This metrical unit appears to have been suggested to early Sanskrit poet-metricians from the Prakrit Mātrā-Tāla Vrttas, which presuppose a Kāla Mātrā first and then a corresponding Varna Mātrā A Varna Mātrā, no doubt, was known in the times of the Prātiśākhyas, as representing the smallest syllabic quantity which can be pronounced in the shortest unit of time, i e , a Kāla Mātrā, but its use as a metrical unit must be regarded as subsequent to the introduction of the Āryā into the fold of Sanskrit metres [15] To return to the contents of the 3rd chapter In v 3 of the chapter, Śesa Vrttas are mentioned as distinct from the Dandakas, but both these are those metres which contain more than 26 letters in each of their four Pādas There is, however, an important distinction between the Dandakas and the Śesa Vrttas The latter are just like the other Varna Vrttas, having a certain order of short and long letters at definite places But the Dandaka is much different and discloses its origin in popular Dance Poetry The lines of a Dandaka contain the same Aksara Gana repeated several times in succession, after the initial five or six short letters, or sometimes, even without them Thus

15 See *Apabhramsa Metres III*, para 11

there can be no doubt that the Dandaka was originally a Tāla Vrtta sung to the accompaniment of a time-keeping instrument or of a regular rhythmic dance as in the case of the Dandaka in the 5th Act of the Mālatī-Mādhava of Bhavabhūti It was sung in the Tāla of 8 or 10 Mātrās according as the particular Aksara Gana contained 4 or 5 Mātrās in it[16] The Śesa Vrttas are merely hinted at by our author, but they are more fully described by Jayakīrti at *JK* 2 262-275; by Hemacandra at *Chandonuśāsana* 2 381-386 and Svayambhū at *SB* 1 135-139 They appear to belong to the tradition of the Jain prosodists Pingala, Jayadeva (who closely follows Pingala) and Kedāra do not mention them at all *Ratnamañjūsā* mentions only the Aticchandas, but the *Jānāśrayī* mentions none at all

16 *Kavidarpana* defines in the fourth chapter 109 Varna Vrttas of the Sama Catuspadī type including the Dandakas, 8 Ardhasama Catuspadīs and all the four different groups of the Visama Catuspadīs, viz , the Vaktra, the Padacaturūrdhva, the Udgatā and the Upasthita-pracupita Of these last four, the author discusses the Vaktra group in greater details in vv 118-127, while the remaining three are disposed of in a single stanza each The Sama Catuspadīs are distributed over 26 classes called Jātis which contain from 1 to 26 Aksaras in each Pāda The names of these 26 Jātis are given in chapter 3, they begin with Uktā and end with Utkrti Among these, the class called Anustubh has 8 Akṣaras in each Pāda of the metres belonging to it *Kavidarpana* defines 6 metres of this class and in Sūtra 19 states that any other metre of this class should be called Vitāna The position of this Sūtra makes it absolutely clear that 'any other metre' of this same class, i e the Anustubh, is meant by the author, yet the remarks of the commentator are rather obscure, particularly so the words *vaksyamānebhyo anya-sama-vrttam*, which must be taken to mean that Vitāna signifies any Sama Vrtta belonging to any one of the 26 classes mentioned above Our commentator, however, is not the original culprit, since he has almost copied out the words of Hemacandra's own commentary on his *Chandonuśāsana* 2 67-68 (NSP edition p 5a, line 4 ff) which are *uktād vakṣyamānāc ca anyat sama-vrttam chando vitānasamjñam* 'Any metre other than those that are already defined and those that are yet to be defined is called Vitāna' Jayakīrti in his *Chandonuśāsana* 2 67-68 considers Vitāna as an alternative name for Citrapadā; perhaps he has followed an older tradition represented by Virahānka, *VJS* , 5 11 But it is more likely that he has adopted this definition and name in view of Halāyudha's criticism of Jayadeva's definition

16 See notes on Sūtras 105-109 for the different kinds of the Daṇḍakas, below

and illustration of Vitāna at *JD* 5 5 and of Citrapadā at *JD* 6 3, in an identical metrical form (*anyad ato hi vitānam, citrapadāpi ca bhau gau*) Against this Halāyudha on *Chandassūtra* 5 8 remarks .—'Since the white-dressed one (the Śvetāmbara author Jayadeva) has said Vitāna is any metre other than these, (and then again) Citrapadā too contains two Bhaganas and two long letters, this latter is without any purpose as it were (since it is included in the former which has the same metrical formula)'. Jayakīrti's defence of Jayadeva is probably due to the fact that both of them were Jains[17] But if it is a defence, it is very lame and the real explanation of Jayadeva's definition of Vitāna seems to be that this word was intended by him, like his predecessor and model Pingala, to be applicable to all Varna Vrttas whether Sama, Ardhasama or Visama,[17a] which were not of the Samānikā or the Pramānikā type This meaning of the word Vitāna as it seems to have been understood by Pingala and Jayadeva was, however, forgotten and given up at the time of Kedāra, Jayakīrti and Hemacandra, all of whom treat Vitāna as a proper name, along with the names Samānikā and Pramānikā They mention all the three names among the metres of the Anustubh class and understand by the term Vitāna any other Sama Vrtta of the Anustubh class which is different from Samānikā and Pramānikā and which they have not defined In this they have followed Halāyudha, who in his commentary on *Chandassūtra* 5 8 has clearly

17 See *Jayadāman*, Introduction p 33

17a The word *anuṣṭubhi* occurring in Jayadeva's definition of the Samānī is, however, puzzling Jayadeva was probably prompted to use it here, in view of the immediately following Vaktra group of the Viṣama Vrttas, to which the word *anuṣṭubh* is really applicable In Pingala's *Chandassūtra*, the word *anuṣṭubh* occurs at the right place, though it is dragged backwards by Halāyudha. On the other hand, if the word is taken, as it is, in the definition of Samānī and also of Pramāni and Vitāna, as is done by Jayadeva's commentator Harṣaṭa, the term Vitāna would yet apply to all the different Vaktras, which are Viṣama (in respect of the order of the short and the long letters, if not in respect of their number) and defined in Sūtras 6 to 15 of the fifth chapter, as also to those others which are Sama and defined in Sutras 3 to 5 in the sixth chapter, since all these are different from the Samānī and the Pramānī in point of their *la-ga-krama* Thus the term Vitāna cannot be taken as a proper name of one particular metre, but must be regarded only as a class name of several metres and so is not open to Halāyudha's criticism At the same time it should be noted that Samānikā and Pramāṇikā are essentially Vṛttas of the Sama type and if they are restricted to one particular class like the Anuṣṭubh, they would become mere proper names of particular metres and not class names, as they are evidently intended to be, of more metres than one Further, as proper names, their right place would be in the sixth chapter along with the other metres like the Citrapadā, and there is no reason why this threefold division should be given here It would, therefore, be correct to understand all the three terms as class names only and probably intended to be applicable to all the Varna Vṛttas by Pingala and Jayadeva

said so *ābhyām samānī-pramānībhyām anyad astākṣarapādam chando vitānam nāma* 'Any other metre having 8 Aksaras in its Pāda, which is different from Samānī and Pramānī, is called Vitāna' Halāyudha has given 4 different illustrations of the Vitāna, all of which have 8 Aksaras in their Pādas and the order of the short and long letters in which is different from the one obtaining in Samānikā and Pramānikā. It should also be noted how Halāyudha has anticipated the word *anustubh* from Sūtra 5 9 for interpreting Sūtras 5 6-8, in order that this threefold classification into Samāna, Pramāna and Vitāna of metres should be applicable only to the metres of the Anuṣṭubh class This manipulation and interpretation of the word *vitāna* by Halāyudha, however, makes the signification of that word quite uncertain[18] For Kedāra has defined only 6 metres of the Anuṣṭubh class including the Samānikā and the Pramānikā, so that according to him all those 9 metres defined by Hemacandra and all the 5 defined by Jayakīrti, but not mentioned by Kedāra, will have to be called Vitāna The same will be true in the case of Hemacandra and Jayakīrti and thus the signification of the term Vitāna becomes unsettled and uncertain Hemacandra gives 4 illustrations of the Vitāna, of which he copies 3 from Halāyudha, but one of these must be included under Nārāca which he has defined earlier, owing to the identical order of short and long letters in both The fact, therefore, seems to be that all the three authors have followed the wrong lead of Halāyudha and missed the original signification of the word as intended by Pingala and understood by Jayadeva

17 Other authors who treat the term Vitāna as a common name, and not as a proper one belonging to a particular metre, are the authors of the *Jānāśrayī* and the *Ratnamañjūsa,* both of whom are writers from South India But the author of the *Jānāśrayī* mentions the threefold classification of metres into Samānikā, Pramānikā, and Vitāna at the commencement of his treatment of all the Varna Vrttas like Pingala and Jayadeva, while the author of the *Ratnamañjūsā* mentions it at the beginning of the Sama Varna Vrttas, after finishing the treatment of the Ardhasama and the Visama Varna Vrttas in earlier chapters He clearly means thereby, that the name Vitāna and the threefold classification applies only to the Sama Varna Vrttas and not to the others His commentator accordingly gives illustrations for all the three from the metres of the Jagatī class, and remarks that the name Vitāna is to be applied to any metre beginning with Tanumadhyā and ending with Bhujangavijrmbhita (i e, to any

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18 Compare 'पादस्यानुष्टुब् वक्त्रम्' इत्यतः सूत्रात् सिंहावलोकितन्यायेन अनुष्टुब् ग्रहण अनुवर्तते ।

Sama Varna Vrtta) He also seems to mean that even the Mātrā Vrttas which are of the Sama Catuspadī type like Mātrāsamaka, Nrtyagati and Natacarana, are to be called by the name Vitāna On the other hand, the commentator of the *Jānāśrayī* seems to have held the view that the threefold classification applied only to the Sama Varna Vrttas, since he employs the Sama Varna Vrttas having 8, 6, 12 and 10 Aksaras in a Pāda only, for illustrating the three classes This view is also shared by Hemacandra and the commentator of the *Kavidarpana*, so far as their words are concerned, as said above in the last paragraph But the fact that Hemacandra mentions Samānikā and Pramānikā as proper names of two metres of the Anustubh class and then defines Vitāna in relation to them, shows that in actual practice he took Vitāna as applicable only to the Sama Vrttas of the Anustubh class, though his words unmistakably convey his awareness of an older tradition by which the term was applied to any Sama Varna Vrtta This is further borne out by the illustrations of Vitāna which Hemacandra gives and which are all from the Anustubh class In this connection I may also point out that according to Utpala, Vitāna has ten Aksaras in each of its four Pādas, they are made up of 3 Saganas and a long letter at the end[19] But according to Virahānka, *VJS* 5 11, it is a metre of the Anustubh class having 8 letters in each Pāda, made up of 2 Bhaganas and 2 long letters, (like the Citrapadā of Jayadeva) To sum up then, it is evident that according to Pingala, Jayadeva and the *Jānāśrayī* the word Vitāna signified any Varna Vrtta, whether Sama, Ardhasama or Visama, if it differed from the Samānikā and the Pramānikā in the order of their short and long letters It signified a similar Sama Varna Vrtta only, in the opinion of the *Ratnamañjūsā* and perhaps also of the commentator of the *Jānāśrayī* This second view seems to be supported unconsciously by the words of Hemacandra and of the commentator of the *Kavidarpana*, which words reveal their knowledge of an older tradition supporting the view Lastly, later writers like Kedāra, Jayakīrti, Hemacandra, and the author of the *Kavidarpana* held that the word Vitāna signified a similar metre, i e, a metre which differed from Samānikā and Pramānikā, of only the Anustubh class, to which also the threefold classification of metres into Samānikā, Pramānikā and Vitāna belongs Virahānka may be regarded as the exponent of this last view which considers Vitāna as a proper name There is yet another word like Vitāna, the history of whose signification is interesting It is Upajāti, this word is generally supposed to signify a metre which contains a mixture of the Pādas of the Indravajrā and the Upendravajrā But Hemacandra 2 156-157 and our

19 Compare *trisagair api viddhi vitānam* Utpala on *Brhat Samhitā*, 103 46

author (under his influence) at *KD* 4.40 allow it even in the case of the following two metres, namely, Indravamśā and Vamśastha They also record a view of the elders, according to which all the Sama Varna Vrttas belonging to any of the 26 classes may have their Pādas mixed up to produce an Upajāti Halāyudha too mentions this view in his commentary on *Chandassūtra* 6 17 An Upajāti resulting from the mixture of the Pādas of the Indravajrā and the Upendravajrā is alternatively called Indramālā according to Jayakīrti 2 117, *Ratnamañjūsā* 5 27 and *Jānāśrayī* 4 36 Similarly that Upajāti which arises from a mixture of the Pādas of the Vamśastha and Indravamśā is called Vamśamālā according to Jayakīrti, *Chandonuśāsana* 2 145 and *Ratnamañjūsā* 6 6

18 The fifth chapter of the *Kavidarpana* treats of the Ubhayachandas, i e, mixed metres which are partly Varna Vrttas and partly Mātrā Vrttas They are 11 in number headed by the Vaitālīya Sanskrit prosodists, including Hemacandra, define these metres under the Sanskrit Mātrā Vrttas, which have a few restrictions in respect of short and long letters[20] Out of the three groups of the Mātrā Vrttas, adopted by the Sanskrit prosodists, the author of the *Kavidarpana* has already defined two, namely, the Gāthā group and the Mātrāsamaka group in the second chapter under the Catuspadī Mātrā Vrttas He has laid down a few restrictions regarding the employment of short and long letters at some places in the lines of these metres, and even mentioned the avoidance of an Aksara Gana like the Jagana, yet he obviously does not consider them as mixed metres or Ubhayachandas, probably because, there is no employment of any positive Aksara Gana in any of them On the other hand, Aksara Ganas like the Ragana, Yagana and the Bhagana are prescribed for the lines of metres in the Vaitālīya group When, however, the Vaitālīya is defined as a pure Mātrā Vrtta under the name Māgadhikā, no Aksara Ganas are laid down at *Kavidarpana,* 2 18 This means that no long letters are prescribed anywhere, since the fixation of long letters alone is what distinguishes an Aksara Gana from a Mātrā Gana A Mātrā is equivalent to a short letter and serves as a unit for measuring both the syllabic quantity of a Gana and the time which it may take in pronunciation In Tāla Vrttas, the Mātrā measures the time which a particular Gana ought to take in recitation, while in the pure Mātrā Vrttas, it measures the total syllabic quantity, or, in other words, the total number of short letters which a Gana ought to have, regardless of the combination of any two of them into a long letter It should also be noted, that in pure Mātrā

20 See *Jayadāman*, Introduction, p 24

Vrttas, the distribution of the entire syllabic quantity of a metrical line into the Mātrā Ganas aims only at the avoidance of a long letter at the junction of these Ganas, thereby securing their separateness from each other But in the Tāla Vrttas the Mātrā Ganas have another function to perform They must represent the groups of time-units or Kāla-Mātrā which constitute and govern the Tāla of a metrical line. These groups of time-units too, have to be kept separate from each other by avoiding a long letter at their junction, so as to prevent their interlocking[20a] Any way, the author of the *Kavidarpana* has for some such reasons as given above, separated the Vaitālīya group from the other two groups of Mātrā Vrttas, viz, the Gāthā group and the Mātrāsamaka group, describing these latter under pure Mātrā Vrttas in the second chapter In the Vaitālīya group, there are three chief metres, they are 1 Vaitālīya, 2 Aupacchandasaka, 3 and Āpātalikā The odd lines of a Vaitālīya are divisible into two parts, the first consisting of 6 Mātrās regardless of the position of a long letter in them The second part consists of a Ragana followed by a short and a long letter in succession The even lines are identical in structure with the odd ones, except that they have 2 additional Mātrās at their commencement A Vaitālīya is turned into an Aupacchandasaka if the Ragana in all the lines is followed by a Yagana, instead of the short and the long letter at the end. Similarly, it is turned into an Āpātalikā, when the Ragana is replaced by a Bhagana and the short letter after it by a long one, so that the concluding part of all the four lines consists of a Bhagana followed by 2 long letters There is, however, one more condition about the 8 Mātrās at the commencement of the even Pādas of all the three metres, it is that among the letters that represent them, six short letters in succession must never be employed If the 4th and the 5th out of the 8 Mātrās in the even Pādas are combined into a long letter, these three metres get the additional name of Prācyikā, and when the 2nd and the 3rd out of the 6 Mātrās in their odd Pādas are similarly represented by a long letter, they get the additional name Udīcyikā When the long letter as directed above is used in both the odd and the even Pādas of the three main metres, they get the appendage Pravrttaka affixed to their names Thus we have three varieties of each of the Prācyikā, the Udīcyikā and the Pravrttaka In the same context, the author defines 2 more Sama Vrttas, each of which is six-fold Thus we get 6 kinds of Aparāntikā, all the four Pādas of which are respectively equivalent to the even Pādas of the three principal metres and the three varieties of the Prācyikā Similarly, we have 6 kinds of Cāruhāsinī, all the four Pādas of which are respectively equal to the odd Pādas

20a See *Apabhramsa Metres* III, para 4 (p 1067)

of the three chief metres and the three varieties of the Udīcyikā One more variety called Dakṣiṇāntikā is defined by our author, it has the 2nd and the 3rd Mātrā combined into a long letter in all the Pādas This will be of 15 kinds as explained in the notes Hemacandra defines three more metres under the Vaitālīva group, they are the Māgadhī, which is exactly the same as our Māgadhikā defined at *KD* 2 18, Paścimāntikā which is made up of the odd Pādas of the Māgadhī, and Upahāsinī which is made up of the even Pādas of the same metre At the end of this chapter the author gives a method of finding out the number of short and long letters, (when any one of them is known), in the case of a Mātrā Vrtta, the total number of whose Mātrās is known This really belongs to the sphere of the 4th Pratyaya or Laghukriyā as mentioned in the next chapter, which deals with them only in a perfunctory manner Out of the six Pratyayas, which are enumerated at the beginning of the chapter, the author defines only two, namely, the Prastāra and the Samkhyā and these two, he explains only as connected with the Mātrā Vrttas

II

(For Nanditādhya's *Gāthālakṣana* See Appendix I)

19 Nanditādhya's *Gāthālakṣana* is one of the oldest treatises on Prakrit metres As its name indicates, it was originally composed for defining a Gāthā and the metres derived from it Naturally short and long letters are defined at the beginning for that purpose and it is stated in v 4 how the letter *ai, au, aḥ, ś, ṣ,* and the nasals of the *ka, ca* and *ta* Vargas from the Sanskrit alphabet do not exist in Prakrit But the statement about the nasal of the Tavarga, i e, about the letter *na,* is striking For actually Nanditādhya uses this letter when it occurs at the beginning of a word, and this is quite in keeping with what Hemacandra says in his *Śabdānuśāsana* VIII- I 228 Nanditādhya also mentions the characteristic short pronunciation of the vowels *e* and *o,* of the nasalized *i* and *hi,* as also of the letters which precede a conjunct consonant containing *r* or *h,* in Prakrit, but for no obvious reasons he does so rather late in his treatise, i e, in v 54 and illustrates the use of all of them in vv 55-60, at the end of his treatment of the Gāthā and before commencing that of the derivatives of it He divides a Gāthā into 16 Amśas, 13 of which are Caturmātras, 2 are Dvimātras and 1 is Ekamātra (v 7), but does not enumerate or define any Mātrā Ganas anywhere Only incidentally, he mentions the five kinds of a Caturmātra in vv 12-13, which are to be employed at the different Amsas of a Gāthā Yet the specific names which he uses at v 8 (also v 78a) are nowhere explained or even suggested I have not met with these terms anywhere else in treatises on Prakrit or Sanskrit metres The terms which are employed in the definition of the Madanāvatāra in v 76 are clearly borrowed from Virahānka's *Vṛttajātisamuccaya* and it appears, v 77 is actually quoted from his work (*VJS* 1 7), in support of them But there is sufficient evidence to believe that the portion of Nanditādhya's work beginning with v 74 upto the end is not a part of the original treatise, which was intended to define and illustrate the Gāthā alone, including probably also its derivative metres For Nanditādhya is a staunch follower of the Prakrit language and disparages the use of the Apabhramśa forms in composition, in v 31 On the other hand, the metres which are defined after v 74 are mainly those that are peculiar to the Apabhramśa language, namely, Paddhatikā, Madanāvatāra, and Dohā with the metres derived from it Both the definitions and the illustrations, when they are given, are composed in the Apabhramsa language, and this is certainly against the spirit of the above mentioned statement in v 31 The reference to a lady-love as the addressee in vv 76-77 (also in vv 82, 84) is not in keeping with

the impression which is left on the mind of the reader that Nanditādhya was a Jain monk But even the first 74 stanzas do not all appear to be from Nanditādhya's pen. V 8 looks like a marginal note added by a reader it is not really needed, its purpose being served by vv 12, 13 Vv 15, 30 and 65 all contain illustrations of a Gāthā, but only one of these, perhaps the first, seems to be genuine, as it is in its proper place, i.e, after the definition of that metre in vv 12-13 V 16 is a sort of introduction for the three main varieties of the Gāthā, viz, Pathyā, Vipulā and Capalā These three together with the subdivisions of the last one are defined and illustrated in vv 17-25 All these may be genuine, but the illustrations of Gīti, Udgīti, Samkīrnā and Gāthā given in vv 26-30 appear to be quite out of context and uncalled for The first three are the derivatives of the Gāthā and not mere varieties of it, so that their proper place is only after finishing the varieties like the four which have the names of the four castes in vv 32-38, or the 26 which are based on the smaller or larger number of short and long letters in them in vv 40-44 All these derivative metres again are defined and illustrated in vv 61-73, under different names Besides vv 26-30 give only the illustrations and are not preceded by definitions as in other cases They, therefore, do not seem to have formed part of the original work of Nanditādhya Lastly, v 52 refers to these names, i e, Gīti, Udgīti and Upagīti and on that account, is not genuine Thus out of a total of 92, only about 65 stanzas seem to be genuine

20 Nanditādhya was a Jain Pandit, probably a monk He mentions his name only in two stanzas, vv 31 and 63 Both these stanzas offer some help in arriving at the probable extent of Nanditādhya's original work The first states, in clear words, his contempt for the Apabhramśa language, which excludes the possibility of his having included in his treatise Apabhramśa metres and particularly of his having defined and illustrated them in the Apabhramsa language itself The second records the six varieties of the metres derived from the Gāthā and this shows that his *Gāthālaksana* was to include the definitions of these too In four other stanzas he refers to himself in the first person, of these the first two, i e, vv 1 and 2, declare his intention to define the Gāthā in accordance with what he has learned from his preceptors and to distinguish between short and long letters, as they are employed in Prakrit poems composed by earlier teachers and poets In the other two stanzas, vv 20 and 32, he promises to give illustrations of the metres which he has defined in the earlier stanzas This would show that Nanditādhya intended to give illustrations and not merely the definitions of the Gāthā and its derivatives The illustrations of Pathyā,

Vipulā and the three kinds of Capalā in vv 21-25 contain the names of the respective metres introduced by the device of Mudrā, and appear to have been composed by the author for the occasion But those in vv 34-37 do not contain the names of the illustrated metres and may have been borrowed by Nanditādhya from other sources V 36 evidently belongs to some religious epic poem of the Jains and other illustrations which suggest that the author was a Jain are vv 15, 21-26, 36, 37, 57, 62, 67, 68, 70, and 71 Again vv 57 and 59-61 appear to belong to some religious poem of the Jains Thus, in short, Nanditādhya's *Gathālaksana* was originally intended to contain a discussion of the following topics only (1) Short and long letters, including those that become so by position (vv 2-5, 56-62), (2) Gāthā and its composition (vv 6-16), (3-5) its varieties like the Pathyā and others (vv. 17-25), also the four which bear the names of the four castes (vv 32-39), and the 26 which depend upon the number of short and long letters in them (vv 40-44), (6) the method of finding out the number of short and long letters in a particular variety of a Gāthā (vv 45-47), (7) the method of finding out the total number of letters in a given Gāthā and its name among the 26 varieties (vv 53-55), and (9) lastly, the six metres derived from Gāthā, with their illustrations (vv 63-75) As regards the date of Nanditādhya, we have some indications, thus while illustrating the short o in Prakrit, Nanditādhya quotes a stanza from Rājaśekhara's *Karpūramañjarī* (II 49) in v 56, and Hemacandra in his *Chandonuśāsana* (NSP ed p 27, lines 15-17) seems to quote vv. 40-42 from Nanditādhya's *Gāthālaksana* These two indications, together with Nanditādhya's dislike for the Apabhraṁśa language, seem to fix his date somewhere about one thousand A.D

(For Ratnaśekhara's *Chandaḥkośa* See Appendix II)

21. *Chandaḥkośa* of Ratnaśekhara is a short treatise on a few Apabhraṁśa metres, which were considered by its author to be more important and usually employed at his times In addition to these it also defines the Gāthā together with its varieties and the metres derived from it In almost all the cases, including those of the Gāthā, the defining stanza itself serves as an illustration of the metre which is defined in it It is remarkable that the *Chandaḥkośa* is composed partly in the Prakrit and partly in the Apabhraṁśa language Thus stanzas 1-4 and 51-74 are written in Prakrit and in a comparatively concise style No authorities are mentioned in this part On the other hand, vv 5-50 are written in the Apabhraṁśa language and in a rather verbose style This second part contains references to two Apabhraṁśa poet-prosodists, Arjuna and Gosala, or Alhu and Gulhu as they seem to have been popularly called The former is mentioned in 9 stanzas, namely, 10, 11, 15, 19, 27, 30, 34, 35 and 41, the latter in stanzas 6, 12, 14, 18, 26 and 29 In two of the stanzas, vv 12 and 29, in which Gulha is mentioned, we find also a reference to the vain arrogance and ignorance of Sanskrit Pandits, who treat Apabhraṁśa poetry with contempt There are two more allusions, one in v 45 to Pingala and the other to Nāgarāja, i e, Pingala himself, in v 4 But neither of these references can be verified either from the *Chandassūtra* or from the *Prākrta Paingala* The first of these two stanzas, i e, v 45, defines a Mātrā Vrtta called Hakkā, this is, however, known to the *Prākrta Paingala* as Catuspadī (I 97) The other stanza, v 4, defines a Varna Vrtta called Somakrānta, this is called Vidyunmālā both in the *Chandassūtra* 6 6 and the *Prākrta Paingala* II 66 Arjuna and Gosala are mentioned as *kavi* in vv 12, 27, 30 and 35, further, the stanzas in which their authority is quoted contain such expressions as *Alha utta, ajjuno jampae, ajjuṇi kahio, Gulhu jampai-payaṁpai, gosalena payāsio* etc. From these it is obvious that these two were distinguished poet-prosodists, who wrote in the Apabhraṁśa language and had very likely composed manuals of Apabhraṁśa prosody, from which Ratnaśekhara has quoted in his *Chandaḥkośa* It is really difficult to say what portion from vv 4-50 of the work was actually composed by Ratnaśekhara and how much he reproduced from Arjuna and Gosala, but the appearance of those stanzas at least in which the names of these poets are mentioned, should leave no doubt that they were actually reproduced from their works As regards some others like vv 12, 16, 25, 31, 46 and 50, whose close resem-

blance with corresponding stanzas in the *Prākrta Paıngala* raises some important questions, I shall offer my remarks in the next paragraph But if these latter too are considered as actual quotations, as I believe them to be, Ratnaśekhara's authorship must be restricted only to about 25 stanzas, if at all, out of the 46 (from 5-50) On the other hand, vv. 1-4 and 51-74 appear to be composed by Ratnaśekhara himself

22 Ratnaśekhara, the author of the *Chandaḥkośa,* was a pupil of Vajrasenasūri and the successor of Hematilakasūri of the Nāgapurīya Tapā Gaccha, as we know from the last stanza in the commentary on it, composed by Candrakīrtisūri, successor of Rājaratna of the same, i e, the Nāgapurīya Tapā Gaccha Candrakīrti was a lineal descendant of Ratnaśekhara himself and was separated from him by a little more than two centuries Two dated works composed by Ratnaśekhara are known, they are *Śrīpālacarita* composed in Sam 1428 and *Gunasthānakramāroha* with *Vrtti* composed in Sam 1447 The former is in Prakrit while the latter, both text and commentary, are in Sanskrit[21] According to Pattāvalī, quotated in Shri M D. Desai's *Jaina Gurjara Kavio* II p 759, Ratnaśekhara was born in Sam 1372, thus his literary activities must be ascribed to the second half of the 14th century of the Christian era *Prākrta Paıngala,* which bears many verses in common with the *Chandaḥkośa,* is not an old work even though it bears the name of Pingala It is again, doubtful, whether in its present form it is the work of a single author, as rightly observed by the editor in his introduction (pp VII-VIII) to the Bibliotheca Indica edition of Calcutta, 1902 Hamir, the Rajput king of Mewar, whose reign ended in A D 1366, is mentioned in about eight illustrations of different metres in this work. This and other indications show that the work originated sometime in the second half of the 14th century A D But Ratnaśekhara did not certainly know it even though it seems to have been contemporaneous with him His references to Pingala do not refer to it nor to the Sanskrit *Chandassūtra* These references appear to be of a general nature, i e, to Pingala, as the originator of the Chandaśśāstra and not to any particular work But even in the case of six other stanzas which bear very close resemblance to those in the *Prākrta Paıngala,* it is almost certain that Ratnaśekhara did *not* borrow them from the latter and that both Ratnaśekhara and *Prākrta Paingala* borrowed them from some earlier source Further, a careful examination of these passages shows that while Ratnaśekhara reproduced them without any changes, *Prākrta Paıngala* made some significant changes in them, by introducing the name of Pingala-

21. See Velankar, *Descriptive Catalogue,* Nos 1592, 1593, 1596 and 1783

therein with the obvious intention of ascribing the authorship of these stanzas to Pingala Thus the words *gulha kavi erisa vuttau* in *CK* 12 are substituted by *sesa kai vatthu niruttau* at *Prākrta Paingala* I 107 in an otherwise almost identical stanza The same may be said about *CK* 16, 25 and 31 These, however, do not contain any name, but appear with the name of Pingala at *Prākrta Paingala* II.208, I 170 and I.146 respectively (as Fanīndra, Nāgarāja and Sukavibandhu) There are two more stanzas in the *Chandaḥkośa,* namely, 46 and 50, which bear a close verbal similarity with *Prākrta Paingala* II 69 and I 44 respectively, but in this case, the latter has not introduced Pingala's name in either of them At any rate this comparison of the two slightly different forms in which the same stanza appears in the two works in the above mentioned six instances must lead us to the inference that these stanzas were not originally composed by either Ratnaśekhara or the author of the *Prākrta Paingala,* but that they were borrowed from an earlier work (perhaps only with the help of their memory), by both For, if Ratnaśekhara had borrowed them from the *Prākrta Paingala,* he would certainly not have dropped Pingala's name from them, or substituted Gulha's name for it, and this is perfectly clear from the other stanzas in the *Chandaḥkośa,* which contain the names of Arjuna and Gosala Ratnaśekhara had no ambition of being called an original authority on Prakrit prosody and so he did not introduce his name anywhere in his definitions The author of the *Prākrta Paingala,* on the other hand, wanted to lend authority to his composition by ascribing it to the famous originator of Prosody

23 Ratnaśekhara's treatment of the Prakrit and Apabhramśa metres is not very methodical Among the Prakrit metres he defines only the Gāthā (in vv 51-54), with its varieties like Pathyā and its derivatives like Gīti and others (in vv 55-66) He mentions the 26 varieties of Gāthā, together with their names, as also the 4 varieties which bear the names of the four castes and also the other main varieties, namely, Pathyā, Vipulā and Capalā. In vv 67-70, he defines in succession Vigāthā[22], Gīti, Upagīti and Skandhaka, while in vv 71-73 he merely explains the method of finding out the number of short or long letters in a given stanza of a particular metre In this connection Ratnaśekhara mentions an interesting equation according to which $\frac{5}{4}$ths of a Mātrā is equivalent to a Yoni This measure, namely, Yoni, is mentioned by him in v 30 in a casual manner,

22 This is the same as the Udgīti of the Sanskrit writers like Pingala and his followers, but the name Vigāthā, which is possibly the older one, is found even at Nanditāḍhya, *Gāthālakṣana* v 62 and *Prākṛta Paingala* I.66

but otherwise, it does not figure anywhere else in the treatise We are here reminded of Nanditādhya's equally obscure equation that a Mātrā is equivalent to a Karsa in point of weight, given in v 47 Ratnaśekhara employs the Apabhramśa language in the earlier portion of his work, namely, vv 5-50, meaning thereby that the metres defined in this portion were mainly used in Apabhramśa poetry He defines 45 metres in all in this part of the work, of which 14 are Varna Vrttas, 15 are Sama Catuspadī Mātrā Vrttas, 7 are Ardhasama Catuspadī Mātrā Vrttas, 2 are Visama Catuspadī Mātrā Vrttas and 7 are strophic couplets, both the constituent metres of which are Mātrā Vrttas His treatment does not follow any definite principle of classification and so all the five different classes of metres are mixed with one another Only at the commencement, he defines 8 Varna Vrttas in which the 8 Aksara Ganas or Tiikas appear singly Thus in Somakrānta a line contains 2 Ma-Ganas and 2 long letters; in Dodhaka, it has 4 Bha-Ganas, in Mauktikadāma, 4 Ja-Ganas, in Totaka, 4 Sa-Ganas, in Bahula, 3 Na-Ganas, in Bhujangaprayāta, 4 Ya-Ganas; in Kāminīmohana (otherwise known as Madanāvatāra in Prakrit prosody), 4 Ra-Gaṇas, and in Madanākula, 4 Ta-Ganas in succession It is, however, to be noted that when these Varna Vrttas are adopted in Prakrit and Apabhramśa poems, a long letter can be substituted by two short ones and two short ones by a long one, if this did not disturb the Tāla of the song or stanza, because, all these are usually adopted not for their Varna Sangīta (i e, music due to alternation of short and long sounds), but for their Tāla Sangīta (i e, the music of time-regulated accent or stress) Here, for example, a long letter is replaced by two short ones in a Ya-Gana (*cau* for *co* in v 9), in a Ra-Gana (*ai* in *aisohanam* in v 10), and in a Sa-Gana (*jama* in *kari jamaka* in v 16), on the other hand, a long letter is substituted for two short ones in the 3rd and the 6th Sa-ganas of the second line in the Hakkā metre in v 45 We shall discuss this point a little later, in details The next four Varna Vrttas which our author defines in vv 14-16 and 44 are the two Nārācas, the Somakānta and the Pañcacāmara, the Drumilā and the Mehānī The first Nārāca contains 8 pairs of short and long letters following each other in succession, while the second contains 10 such pairs Drumilā defined in v 16, has 8 Sa-Ganas coming one after another, while the Mehānī, defined in v 44, contains 8 long letters in each line, except the third and the fourth, where the 7th letter is short This is comparable with the Somakrānta of v 4 The next Varna Vrtta is the Hakkā defined in v 45, it contains 7 Sa-Ganas followed by a short letter at the end in each line and is comparable with the Totaka of v 7, only as said above, in the second line the 3rd and the

5th Sa-Ganas have their 2 short letters replaced by a long one each The last Varna Vrtta defined in v 46 is Nārāca, it contains only 4 pairs of short and long letters following one another in succession This Nārāca is to be compared with the other two Nārācas in vv 15-16 Short and long letters coming in succession seems to be the peculiarity of this metre It is noteworthy that in all the Varna Vrttas which are defined here, only one kind of the Akṣara Gana is employed throughout a line and this is due to the fact that such metres alone can contribute to the Tāla Sangīta, which is an important factor of popular poetry including that in the Apabhramśa language

24 We shall now take up the Mātrā Vrttas, first the Sama Catuspadī among them, in the ascending order of the Mātrās which a Pāda of these contains Thus we have (*1*) Vijayaka (v 19) which has 8 Mātrās distributed over 2 Caturmātras of any kind, in a Pāda (*2*) Ekāvalī (v 47) has 10 Mātrās in a Pāda divided into two Pañcamātras of any kind This metre was definitely sung in the Tāla of 10 Mātrās (3) Laghu Catuspadī (v 40) has 15 Mātrās in a Pāda, the last 5 Mātrās consisting of a Pañcamātra (*4*) Adilā (v 41 *ab*) and (*5*) Madilā (v 41 *cd*) contain 16 Mātrās each in a Pāda, they are generally divided into 4 Caturmātras of any kind, but in Adilā all the four Pādas have a common rhyme, while in the Madilā the two halves have two separate rhymes (*6*) Bhinna Madilla (v 42) has similarly 16 Mātrās in a Pāda, but among the 4 Caturmātras which constitute the Pāda, a Ja-Gana or the Madhyaguru Caturmātra is to be avoided Like Adilā, this Bhinna Madilla too has one common rhyme for all the Pādas (7) Mālatī (v 49) also contains 16 Mātrās, but these are to be mostly made up of Trimātras and Pañcamātras, thus showing a short letter at intervals, compulsorily There is one more metre which contains 16 Mātrās in a Pāda, it is (8) Paddhatikā (v 36) This is the most popular metre of Apabhramśa narrative poetry Its Pāda contains 4 Caturmātras of any kind, the last being a Madhyaguru (9) Ābhānaka (v 17, cf also v 29 first half) contains 21 Mātrās in a Pāda, generally, any Caturmātra may be used, but a Pañcamātra must be avoided and the last three Mātrās are to be represented by three short letters according to a convention mentioned by the commentator (*10*) Rodaka, also called Vastuka (v 13; also cf v 12 first half, and vv 31, 38 second half) contains 24 Mātrās in a Pāda, they are made up of 1 Sanmātra, 4 Caturmātras and 1 Dvimātra at the end The commentator also mentions Rāsākula as yet another name of the metre, but this seems to be a mere guess from the word at the end of the 4th line of the text From the text itself it would

appear that the metre was called Vastuka when composed in the Prakrit language, but when composed in the Apabhramśa or the Deśī Bhāsā it was called Rodaka Rāsākula is really the name of a strophic couplet mentioned below in v 29 *Kavidarpana* 2 25 and Hemacandra, *Chandonuśāsana* 5.25 know this metre by the name Vastuvadana or Vastuka, while *Prākrta Paingala* I 109 calls it Kāvya (*11*) Gīta (v 18) also called Harigīta at *Prākrta Paingala* I 191, contains 28 Mātrās in a Pāda This metre is sung in a Tāla of 7 Mātrās, the first stroke of the Tāla being on the 3rd Mātrā in each Pāda, which is thus divided into 4 Tāla Gaṇas of 7 Mātrās of each. These Tāla Ganas are to be kept separate like the Mātrā Ganas and so the 2nd and the 3rd, the 9th and the 10th, the 16th and the 17th, and lastly the 23rd and the 24th Mātrās must not be combined into a long letter (*12*) Dvipadī (v 35) which seems to be an old Prakrit metre, probably not adapted to the Tāla Sangīta, also contains 28 Mātrās in a Pāda, distributed over 1 Sanmātra, 5 Caturmātras and 1 Dvimātra at the end[23] (*13*) Catuspadī (v 37) contains 7 Caturmātras followed by a single Dvimātra at the end in each Pāda, it has thus 30 Mātrās in all in a Pāda There appears to be no restriction about the nature of the Caturmātras that are to be employed in it (*14*) Dandaka (v 30) contains 32 Mātrās in each Pāda and is evidently a song metre to be sung in the Tāla of 8 Mātrās A Pāda contains 8 Caturmātras out of which the even ones must always be Ja-Ganas or the Madhyaguru Caturmātras, while the odd ones may be any one of the remaining four Caturmātras Like the other Dandakas this too may have been originally a dance metre (*15*) Lastly, Padmāvatī (v 50) contains also 32 Mātrās in a Pāda, which are divided into eight Caturmātrās, but none of them must be a Ja-Gana or the Madhyaguru, technically called Payodhara, which spoils the rhythm of the metre, as we are told by our author

25 Ratnaśekhara defines 7 Mātrā Vrttas of the Ardhasama Catuṣpadī type and only 2 of the Visama type Among the former, Dohā is the most prominent one, its odd and even lines respectively contain 13 and 11 Mātrās (vv 21-24, vv. 31, 32, 34 first half) Saurāstra or Sorattha as it is called in Prakrit, is an inverted Dohā, it has 11 and 13 Mātrās respectively in its odd and even lines (v 25). If five Mātrās are added at the end of the even Pādas of a Dohā, it is called Cūlikā (v 26) and if ten Mātrās are similarly added to the same Pādas of the Dohā, it is called Upacūlikā (v 27) If the odd Pādas of a Dohā contain 15 instead of the usual 13 Mātrās, the even Pādas being of the same i e, their usual length,

23 See above Note No 10

it is called Udgrāhaka or Udgāhaka (v 28) This is the same as Samdohaka of *KD* 2 16 The next Ardhasama Catuspadī is Ghattā, whose odd and even Pādas respectively contain 18 and 13 Mātrās As a matter of fact, this is clearly a Satpadī Ghattā whose equal halves have three lines each, containing respectively, 10, 8 and 13 Mātrās in them This can be judged from the Yati and Yamaka at the 10th Mātrā in the odd lines of the defining and illustrating stanza in the *Chandaḥkośa*, v 43 For the same metre, cf *KD*. 2 29 Ratnaśekhara has defined one more Ardhasama Catuspadī, namely, Besara or Sphuta-Besara in v 20 Its 1st and 2nd Pādas contain 16 Mātrās each, while 3rd and 4th Pādas have 15 Mātrās each The two Visama Catuspadīs which he defines are but a result of a combination of the lines of a Dohā and a Gāthā, thus a Verālaka (v 33) has the first three lines of a Dohā followed by the last line of a Gāthā, which, by the way, is considered as a Catuspadī as at *KD* 2 35-36 The second Visama Vrtta is the Cūdāmani, its first half is that of a Dohā and this is followed by the second half of the Gāthā (v 48) In addition to these simple Varna and Mātrā Vrttas, Ratnaśekhara defines seven strophic metres all of which are Dvibhangīs or couplets Of these Satpada (v 12), also known as Kāvya or Sārdhacchandas to Hemacandra, *Chandonuśāsana* 4 79 com, *Kavidarpana* 2 33 and *Prākrta Paingala* I 120, is made up of a stanza in the Vastu or Vastuvadana or Rodaka or Kāvya[24] metre coupled with an Ullāla Dvipadī which has 28 Mātrās in each of its two Pādas The Ullāla is again employed as the second constituent of another strophic metre called Rāsākula (v 29), the first being a stanza in the Ābhānaka metre defined in v 17 The third Dvibhangī is also a well known one and appears to have been in vogue from very old days It is a combination of a stanza in the well known Apabhramśa metre Mātrā, called Rādhaka by our author and another in the other famous Apabhramśa metre Dohā. It is called Vastu by Ratnaśekhara (v 34) and also by *Kavidarpana*, 2 35, but it is known as Radda to Virahānka, *VJS* 4 31 and also to the *Prākrta Paingala* I 133 ff Hemacandra knows both the names It is possible that our author's Rādhaka is another form of the name Raddā, here given to the first constituent of the couplet which is known by that name[25] There are four more Dvibhangīs defined by Ratnaśekhara They are (1) Kundalika (v 31), (2) Kundalinī (v 38), Candrāyana (v 32), and Candrāyanī (v. 39) These can be arranged in two pairs, in the first formed by Kundalika and Kundalinī, the second constituent metre is the Kāvya which is the same as the Rodaka of v 13, i e, has 24 Mātrās in each Pāda, but in the se-

24 See above para 24, No (10)

25 Like the name Dvipadī and Kāvya, see para 13 above

cond pair formed by Candrāyana and Candrāyanī, the second constituent is a stanza in the Kāminīmohana metre defined in v. 10 and otherwise known as Madanāvatāra As regards the first constituent metre in the two pairs, it is Dohā in the Kundalika and Candrāyana, but it is Gāthā in the Kundalinī and Candrāyanī, or in other words, the Dohā gives a masculine and the Gāthā, a feminine name to the couplet as a whole, in each case

26 Ratnaśekhara thus defines in his *Chandaḥkośa* some unusual metres which are not known from other treatises Evidently, he makes a selection from the then popular metres prevailing among the poets who wrote in the Apabhramśa language, or rather, languages From this selection we may be permitted to make a few deductions and draw some tentative conclusions Gāthā, the most ancient Prakrit metre was still holding the field, whether for individual stanzas or for the formation of couplets, which latter have certainly been popular from very early days as seen from Virahānka's *Vrttajātisamuccaya* Along with the Gāthā, however, two more metres, Ullāla and Dohā, have come to the forefront Ullāla seems to be an indigenous product of the land of the Magadhas, while Dohā was universally adopted by the Apabhraṁśa poets Virahānka does not mention the former, but even in the case of the latter, i e, Dohā, it would seem that at his time that metre was just making a headway, though it had already established itself as a constituent of at least one strophic couplet, i e, the Raddā, also called Vastu The Dohā, however, came to have its varieties only later, but certainly before Svayambhū's times That these two metres, the Gāthā and the Dohā, were equally popular at the time of Ratnaśekhara can also be seen from the two other metres, Verālaka and Cūdāmani, which are a result of the combination of the Pādas of the Gāthā and the Dohā We have also seen how both were used as strophic metres for the composition of couplets, Gāthā giving the feminine and Dohā the masculine name to the couplet From the Varna Vrttas, Ratnaśekhara has selected only 14, but almost all of them having a uniform rhythm produced by the repetition of the same Gana throughout a Pāda This is very significant and gives a sure indication of the new type of rhythm, or music as I have called it elsewhere, in Apabhramśa poetry, namely, the one which is based upon the regularly recurring pause indicated by a stress guided by the time-unit called Mātrā i e, a Kāla-Mātrā as distinct from the Varna-Mātrā The two units are indeed related, Kāla-Mātrā is the smallest part of time taken by the pronunciation of a letter and Varna-Mātrā is that much quantity of a letter or even that whole letter, which can be pronounced in this Kāla-Mātrā It is thus that a short

letter is said, to represent or rather consist of, one Mātrā, i.e., Varna-Mātrā and a long letter, two Varna-Mātrās

27 This new type of rhythm or music is quite different from the rhythm or music which is at the basis of the Classical Sanskrit Varna Vrttas or the Vedic Aksara Vrttas The music of the Vedic metres is produced by the modulation of voice, i e, by raising or lowering of the voice in three or more pitches, while the music of the Classical Sanskrit Varna Vrttas is dependent upon the alternation or variation of short and long sounds Very different from these two is the Tāla Sangīta or rhythm, where the main source of the music or rhythm is the regularly recurring stressed pause, which is guided by a time unit, namely the Kāla-Mātrā. This time unit is generally indicated by a time-keeping instrument or by a regularly trained clapping of hands or moving of some part of the body as in a dance This type of Sangīta or rhythm as also the metres which are based on it are purely popular in origin They are totally foreign to Vedic or Classical Sanskrit metres In the case of metres which obey the Tāla-Sangīta, a line of a stanza is divisible into Tāla-Ganas, just as a line of the Sanskrit Varna Vrttas is divisible into Akṣara-Ganas or a line of the Sanskrit Mātrā Vrttas is divisible into Mātrā-Ganas Further, these Tāla-Ganas have to be kept separate from each other by avoiding a long letter at their junction, like the Mātrā Ganas in the case of the Sanskrit Mātrā Vrttas The question of keeping the Aksara-Ganas separate does not arise because there is no possibility of their being mixed up, while it does arise in the case of the pure Mātrā Vrttas, since the Mātrā-Ganas can be mixed up by combining the last Mātrā of the earlier Gana with the first Mātrā of a later Gana into a long letter Thus, for example, the whole rhythm of a Gāthā will be disturbed if a long letter is used for the 4th and the 5th, or the 8th and the 9th Mātrās, together But if such a mixture of the Mātrā Ganas is avoided, any letters, whether short or long, may be used anywhere in the line of a Gāthā, barring of course, the exceptions which are mentioned in the definition itself Similarly, the Tāla-Ganas must be kept separate by avoiding a long letter at the junction of these The Mātrā-Ganas are usually mentioned as five in number and respectively contain 2, 3, 4, 5 and 6 Mātrās in them, as said at *Kavidarpana* 1 2 The Tāla-Ganas, however, are not mentioned anywhere in works on Apabhramśa prosody and are to be known from the actual singing of these metres and from manuals of Music Broadly speaking, they are four in number and respectively contain 5, 6, 7 and 8 Kāla-Mātrās in them, or perhaps, 6, 7, 8 and 10 Kāla-Mātrās in them These Kāla-Mātrās in the Tāla Vittas may be filled up by

properly and correctly pronounced short and long letters, whose time-value is fixed by tradition and convention, or by improperly pronounced short and long letters, to which time-value is attached by the poet or singer at his sweet will and against the conventional mode of pronunciation, or sometimes, even by a silent rest or pause in which no letters are pronounced at all. Each of these Tāla-Ganas forms a musical unit as it were and the Mātrā on which the stroke of the Tāla falls must not in any case be combined into a long letter with its predecessor, since the stroke of the Tāla cannot be made to accompany the 2nd of the two Kāla-Mātrās represented by the corresponding Varna-Mātrā of a long letter If, on the other hand, the stroke indicating the pause of the Tāla were to accompany the first Mātrā of the long letter, the Tāla will be disturbed, since the stroke of the Tāla will be a little too early, while, if it were to accompany the next letter after the long one in question, the stroke of the Tāla will be a little too late Beyond this rule of avoiding a long letter at the junction of two Tāla-Ganas, the Apabhramśa poets do not necessarily observe all the conventional rules about the pronunciation of letters according to Sanskrit prosody They often take liberty in pronouncing letters, i e, they pronounce short letters long and long letters short, not caring for the usual and conventional spelling of a word in the language They sometimes even squeeze several letters within a Tāla-Gana, which if properly pronounced would not be contained in it The Apabhramśa prosodists indeed do lay down certain rules of pronunciation of letters for general guidance, thus, they lay down that the usual distinction between short and long letters should be observed, but some letters considered as long as a rule have to be considered as short in Apabhraṁśa poetry These are for example, e and o, nasalised letters and conjunct consonants which have *h* or *r* in them, but even these may be treated as long letters if required by the metrical rhythm This means, that the poet may treat these letters as short or long according to his will and convenience As said above, the poet's main concern is the preservation of his Tāla in the lines of the song, conventional pronunciation of letters and words may be set aside when necessary and sometimes the Kāla-Mātrās required for a particular Tāla-Gana may even be filled up by means of silent pauses where no letters are uttered or by stretching out the pronunciation of a letter so as to cover the necessary number of the Kāla-Mātrās

28 Among the metres defined by Ratnasekhara many are amenable to the Tāla of 8 Mātrās, which is of very common occurrence in Apabhramśa poetry Thus Somakrānta (v 4), Dodhaka (v 5), Mauktikadāma

(v 6), and Totaka (v 7), all of which are based on the Aksara Ganas having four Mātrās in each of them, are to be sung in this Tāla of 8 Mātrās Other metres which are amenable to the same Tāla are Satpada (v 12), Drumilā (v 16), Vijayaka (v 19), Dandaka (v 30), Paddhatikā (v 36), Adila and Madila (v 41), Bhinna Madilla (v 42), Ghattā (v 43), Hakkā (v. 45), Pramānī (v 46) and Padmāvatī (v 50) Those that are amenable to the Tāla of 5 or 10 Mātrās are Bhujangaprayāta, Kāminīmohana and Madanākula (vv 9-11) which have in them Aksara Ganas of 5 Mātrās each Even the Ekāvalī (v 47) is to be sung in this same Tāla The two Nārācas in vv 14 and 15 are to be sung in the Tāla of 6 Mātrās and the same is true of the third Nārāca in v 46 The only metre in this collection which is to be sung in the Tāla of 7 Mātrās is Gīta (v 18) It is very significant that Ratnaśekhara hardly mentions any of the pure Mātrā Vrttas which owed their origin to the unconscious efforts of the educated versifiers[26] and which are described by Hemacandra at *Chandonuśāsana* chapter 4 to 7

26 See my remarks on the subject at *JBBRAS*, vol 19 (1943), p 29 and *Metres and Music*, para 10, at *Poona Orientalist*, VIII

the couplet to its constituent as in the case of the Dvipadī[30] The 4th or the Khidyitaka is nothing but the Vamśapatrapatita of Pingala and others, while the 5th or the Vidyudvilasita and the 6th or the Nanditaka are almost identical, both contain 2 Saganas in each of their Pādas, but the Nanditaka has an additional long letter at the end of each Pāda There are no corresponding metres defined either by Pingala or his followers The 7th is the Ksiptaka which is used in vv 24 and 25, as a Varna Vrtta this is the same as the later Rathoddhatā, but the Ksiptaka in v 24 is considered by Jinaprabha as a Mātrā Vrtta, while that in v 25 is described by him as Varna Vrtta containing the Aksara Ganas *ra, na, ra, la, ga,* i e , the same as in the Rathoddhatā The 8th and the last is the Dīpaka-Adila, which Jinaprabha describes as a Ksiptaka, possessing a common rhyme for all the 4 Pādas When considered as a Mātrā Vrtta the description would be correct, but the evident Varna Sangīta in it shows that it is nothing but the later Svāgatā having the Aksara Ganas *ra, na, bha, ga, ga* in its Pādas, where, however, the usual freedom enjoyed by the Prakrit poets of replacing a long letter by 2 short ones is quite evident in Pādas 1 and 4 I consider the names Khittaya and Dīvaya (Ksiptaka and Dīpaka) given in the mss at the end of vv 24, 25 and 26 as the older or at least alternative names of the Varna Vrttas known later as Rathoddhatā and Svāgatā The appendage Adila in the case of the second name, i e , Dīpaka, signified, not a new metrical formula[31], but only an aspect of it connected with rhyme, as seen from the remarks and prescriptions of Virahānka, *Vrttajātisamuccaya,* 4 32, 33, 34, *Chandaḥkośa,* v 41, *Svayambhūchandas,* 4 29

31 Nandisena employs six Mātrā Vrttas of the Sama Catuspadī type, where in some cases, however, there is a partial restriction about the use of long letters at certain places Thus he employs *1* Kisalayamālā in v 19 whose Pādas contain 27 Mātrās each where we have first, 5 Caturmātras of any kind, followed by a Jagana, a short and a long letter at the end of all This metre is similar to Hemacandra's Kāmalekhā at *Chandonuśāsana* 4 59 and Virahānka's Mālatī at *Vrttajātisamuccaya* 3 35, but there is a slight difference at the end of the Pāda The last 7 Mātrās in the Kāmalekhā and the Mālatī are made up of a Madhyalaghu Pañcamātra (SIS) and a long letter, while in our metre they are made up with a Madhyaguru Catur-

30 See *Vrttajātisamuccaya*, Introduction, para 5

31 See notes on *KD* 2 21-22 for a discussion on the name Aḍilā, it seems to have been used as a common name for many different metres, like the names Galitaka, Khañjaka and Rāsaka. Also see *JBBRAS*, N S Vol 19, 1943, p 29, last four lines, and Bhayani, Introduction to Sandesa Rāsaka (Singhe Jain Series, Bombay, 1945), p 51.

mātra, i e , a Jagana, a short letter and a long letter following it at the end 2 Sumukha, which is used for v 20, has 13 Mātrās in each Pāda, the last 3 being made up by a short and a long letter in succession The first 10 Mātrās are represented by 2 Pañcamātras of any kind, though Jinaprabha prescribes different Mātrā Ganas for the different Pādas for no obvious reasons, mechanically scanning them as in many other cases This metre entirely agrees with Hemacandra's Upakhanda and Sundarā Galitaka, at *Chandonuśāsana* 4 46 and 4 28, or with Virahānka's Jyotsnā and Hamsinī at *Vrttajātisamuccaya* 3 3 and 4 72 3 Ratnamālā, which is used in v 23, has 32 Mātrās in each Pāda, distributed over 8 Caturmātras of which the last must consist of two long letters The first 7 Caturmātras may be of any kind in theory, but actually Nandisena has employed a Bhagana[32] or the Ādiguru all through in the last three Pādas and also for the Caturmātras in the uneven places in the first Pāda, while those in the even places of this Pāda are regularly represented by two long letters The Latākusuma of *KD* 4 93 and the Sangatā of *VJS* 3 34 are similar to our Ratnamālā, which, however, has one long letter more at the end of each Pāda 4 Lalitaka, which is used for v 32, contains a Trimātra, followed by 4 Caturmātras and a long letter at the end, thus having 21 Mātrās in each Pāda This is almost identical with the Galitaka of the *Kavidarpana* 2 23, though the scheme of this latter is not applicable to our metre only in the third line, where the first 2 Pañcamātras which are required by the Galitaka, are not kept separate[33] 5 The Vānavāsikā of v 33 and 6 Aparāntikā of v 34 are well known metres, the first belongs to the Mātrāsamaka group and has the 9th and the 12th of its 16 Mātrās in each Pāda represented by a short letter The second, i e , the Aparāntikā, is a derivative of the Vaitālīya, but is a Sama Catuspadī, all its Pādas being identical in form with the even Pādas of the Vaitālīya[34]

32 The Ardhasama Mātrā Vrttas which are employed by Nandisena are four in all The 1st of these is the Māgadhikā which is used for two stanzas, namely, the 4th and the 6th Its definition is quoted by Jinaprabha from the *Kavidarpana,* 2 18 Our Māgadhikā is exactly the same as the Vaitālīya in its constitution, but sometimes, 2 short letters are substituted for the long ones (which are compulsory for the Vaitālīya) in the

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32 In the 3rd Pāda, however, the initial long letter of the 3rd Bhagaṇa is replaced by 2 long ones

33 For the other Lalitaka, which is purposely turned into a Viṣama Vṛtta, see below para 33

34 See *KD* 2 20 and 5 7 Both these metres are generally defined among the Sanskrit Mātrā Vṛttas, see *Jayadāman,* p 157, No 7 and p 158, No 17 ,

IV

(See Appendix III for Jinaprabha's definitions and the Stava)

29 In paragraphs 1 and 2 of this introduction, I have discussed the source of the definitions given by Jinaprabha in his commentary on Nandisena's *Ajita-Śānti Stava* Here in the following paragraphs, I propose to discuss the metres which are actually employed in the Stava In determining the nature of the metrical structure of a line as known to Jinaprabha, I have sometimes taken the assistance of the *Rsabha-Vīra Stava*, which is composed in very close imitation of Nandisena's hymn by Śānticandra and which is published by W Schubring along with it at *ZII* Vol II In the *Ajita-Śānti Stava* Nandisena has employed 25 different metres of which, however, there is only one which is a strophical couplet [27] He does not employ any of the metres which are peculiar to Apabhramśa poetry and this is quite natural if we take into account the times in which Nandisena must have written Nor are there any among them which may be described as Tāla Vrttas, i e, Vrttas in which the chief sources of delight is the music which is produced by the rest-regulating stress I have discussed this topic in a separate article in the *R K Mookerji Volume*, pp 1065-81 The only strophical metre Bhāsuraka (v 30) is made of 2 stanzas, the first being an Ardhasama Catuspadī Mātrā Vrtta (with 9 and 12 Mātrās in the odd and even Pādas respectively) and the other, a Sama Catuspadī Mātrā Vrtta, whose Pāda contains 16 Mātrās divided into 4 Caturmātras, the last of which consists of two long letters Owing to the purely mechanical scanning of the stanza by Jinaprabha, whose definition, therefore, merely records the Mātrā Ganas one after another, the real nature of the metre has been very much obscured This has been partly recognized by Schubring on p 188, who perhaps rightly considers the metre of the second stanza to be the Varna Vitta called Dodhaka, whose Pāda contains 3 Bhaganas followed by two long letters, if we grant that the initial long letter of the first 2 Bhaganas in the 4th Pāda is replaced by two short ones [28] I have however, construed this as a Mātrā Vrtta called Rāsa as defined at *Vṛttajātisamuccaya*, 4 85, each of its 4 Pādas contains 3 Caturmātras and 2 long letters The composition of the metre of the first stanza is sufficiently clear, it contains in its odd Pādas 1 Caturmātra followed by 1 Pañcamātra,

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27 Eight of them are Varna Vṛttas, six are Sama Catuṣpadī Mātrā Vṛttas, four are Ardhasama Catuṣpadī Mātrā Vṛttas, six are Viṣama Mātrā Vṛttas and one is a strophic metre, a couplet

28 This is quite a common feature of Prākṛta poetry, when a Sanskrit Varṇa Vṛtta is employed in it more for its value as a song metre than for anything else

while its even Pādas contain 3 Caturmātras each It also shows the peculiar rhyme of the 1st with the 4th and the 2nd with the 3rd Pāda Further, according to Jinaprabha's scansion we must read *ganehi* for *ganehim* in line 2, but the corresponding Mātrā Gana in Śānticandra's *Rsabha-Vīra Stava* is a Pañcamātra, indicating that Śānticandra at least reads *ganehim* (i e, with the last letter being considered as long) Similarly, the reading *panamiyassā*, which Jinaprabha adopts in line 4 as seen from his scansion, is not supported by Śānticandra, who seems to have followed the variant given by Jinaprabha and followed by me, so that we have 4, 4, SS in the 4th line instead of Jinaprabha's 5, 4, S These considerations finally show that the metre of the 1st stanza has 9 and 12 Mātrās respectively instead of 10 and 12 of Schubring, in its odd and even Pādas [29] In the 2nd stanza we have a common rhyme for all the Pādas except the 1st one Śānticandra has obviously corrected Nandisena and has employed one common rhyme for all the Pādas Śānticandra's treatment of this metre shows that he did not consider it to be a Varna Vrtta, but took it only as a Mātrā Vrtta

30 Among the remaining 24 the following eight are Varna Vrttas of the Sama Catuspadī type —1 Śloka (v 3), 2 Ālinganaka (v 5), 3 Sopānaka (v 8); 4 Khidyitaka (v 17), later known as Vamśapatrapatita, 5 Vidyudvilasita (v 21), 6 Kṣiptaka (vv 24, 25), which is the same as the later Rathoddhatā, 7 Dīpaka Adila (v 26), which is the same as the later Svāgatā, and 8 Nanditaka (v 29) The 1st, i e, Śloka, is well known and the definition which Jinaprabha quotes is almost the same as the one found at Nanditādhya's Gāthālaksana, v 91 The 2nd, i e, Ālinganaka, has 6 Saganas (IIS) in each Pāda The Tarunīvadanendu of *KD* 4 87 is almost identical with this, but it contains a long letter at the end of each Pāda in addition to the 6 Saganas But the metre is more akin to the Toṭaka (*VJS* 5 27) and the Bhramarāvalī (*VJS* 4 61), which respectively contain 4 and 5 Saganas only, in each of their Pādas As regards the 3rd, the Sopānaka, it is interesting to note how Virahānka at *VJS*, 4.77-78, defines a strophic couplet called Sopānaka, its 2nd constituent is a Gāthā, while the 1st is an unnamed metre which is exactly the same as our Sopānaka Here, too, it seems clear that the name was transferred from

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29 Schubring thinks that the odd Pādas have 2 Pañcamātras or 10 Mātrās each, in the first line he reads *thuyavandiyayassā*, which, however, is not well supported by manuscript evidence Besides the corresponding Pāda of Śānticandra is *Jinamārudevo* and contains only 9 Mātrās in it He also counts the last syllable, i e, *him*, in line 3 as a long one on the analogy of line 2 and lines 2-4 of the next stanza But Jinaprabha's scansion shows it to be a short one and is also supported by Śānticandra's corresponding short syllable

Māgadhikā when it is employed in Prakrit poetry See notes on the passage in the *Kavidarpana* The second Ardhasama metre is the Kusumalatā used for v 15, but it is only another name of the well known Aupacchandasaka, which is defined at the *Kavidarpana* 5 2 Jinaprabha, however, does not quote from the *Kavidarpana*, and composes his own definition for his own reasons which I have attempted to guess in para 2 of this Introduction. Hemacandra's Kusumalatāgrha at *Chandonuśāsana* 6 19 57, is nearly identical with our Kusumalatā, but the former contains 1 Mātrā less in each Pāda, i e, 15 in stead of 16 in the odd Pādas and 17 in stead of 18 in the even ones The third Ardhasama metre employed by Nandisena is the Bhujangaparirangita in v 16 Its odd and even Pādas respectively contain 12 and 14 Mātrās The former are made up by a Pañcamātra, a Caturmātra, a short and a long letter in succession, while in the latter one Mātrā is added in the beginning after the 1st Gana and another before the last long letter All the four Pādas have one common rhyme The fourth and the last Ardhasama is the Citrāksarā used for v. 27 This metre is unlike the other Ardhasamas, here the 1st and the 4th Pādas are equal and similar and so are the 2nd and the 3rd All the four have a common rhyme in our stanza as also in the corresponding stanza of Śānticandra Pādas 1 and 4 each contain 5 Caturmātras followed by 2 long letters, while Pādas 2 and 3 have each 6 Caturmātras followed by a single long letter This is according to Jinaprabha's mechanical scanning, but really speaking, we have 2 short letters added at the commencement of the 2nd and the 4th Pādas, which are otherwise exactly identical with the other two In point of rhythm this metre reminds us of the Ratnamālā of v 23, with the only difference that the long letter at the commencement of the Bhagana is very often substituted by 2 short ones in our stanza, while in the Ratnamālā, this has happened only once, i.e, in the 3rd Gana of the 3rd Pāda This kind of the Ardhasama is rather rare

33 We shall now discuss the six Visama Vrttas of the Mātrā Vrtta class, which are employed by Nandisena The first among them is the well known Gāthā, this has been used in vv 1 and 2, as also for vv 35, 36 and 37 It would appear that Nandisena considered Gāthā as a Catuspadī like the author of the *Kavidarpana*, this is clear from the one common rhyme which he has employed for all the four Pādas in vv. 2, 35, 36 and 37 Rhyme indeed is not a characteristic of the Gāthā, which is merely a Prakritized form of the Sanskrit Āryā But as Nandisena has employed rhyme prominently in his Prakrit poem, he has used it also for the Gāthā Gāthā must be considered as a Visama Vrtta, whether we consider it as a Dvipadī

or a Catuspadī The second Vişama Vrtta is the Sangataka used for v. 7; its first 3 Pādas contain 20 short letters followed by 1 long letter at the end, while its 4th Pāda has 21 short letters and 2 long letters, one of which occurs after the 15th and the other at the end of the Pāda According to the mechanical scansion, we get 4 Pañcamātras having all short letters and a long letter at the end in Pādas 1 to 3, while in the 4th, we have 2 Pañcamātras, 2 Caturmātras, 1 Pañcamātra and a long letter at the end Jinaprabha says that all the Pañcamātras in Pāda 4 consist of short letters, but he does not say anything about Caturmātras We, however, actually find that the first consists of all short letters, while the second is a Jagana The Vaisamya here is quite intentional, 3 Mātrās or 1 short and 1 long letter being intentionally added in the last Pāda The 3rd Visama Vrtta employed by Nandisena in v 10 is Rāsālubdhaka Here the 2nd and the 4th Pādas are equal and similar, they contain 3 Caturmātras, a short letter and a long one in succession, i e 15 Mātrās each; but the 1st and the 3rd are not similar and equal The 1st Pada contains 2 Caturmātras, followed by 1 short and 1 long letters, while the 3rd Pāda has 3 full caturmātras followed by two short and one long letters at the end Thus we get 11, 15, 12, and 15 Mātrās in the four Pādas respectively This Vaisamya too, is intentional, otherwise it would have been a regular Ardhasama metre The next, the 4th Visama Vrtta is the Rāsānandita employed in v 12 Here the 1st and the 2nd Pādas have 3 Caurmātras each, of which the last is a Sagana The 3rd and the 4th Pādas are similar to these, but the former drops 1 from the 2 short letters of the Sagana, while the latter, i e the 4th Pāda drops both of them Thus we get 12, 12, 11 and 10 Mātrās respectively in the 4 Pādas It is to be noted that in the last metre, i e the Rāsālubdhaka, the number of Mātrās was larger in the second half of the stanza, here, on the other hand, it is smaller Both have the appendage *rāsā* in common as the first part of their names[35] The 5th Visama Vrtta is Citralekhā which is employed in v 13 The 1st and the 2nd Pādas of this metre are equal and similar, they contain a Pañcamātra, a Caturmātra, a Pañcamātra, two Caturmātras and a Sagana in succession The 3rd Pāda has one Caturmātra more immediately before the Sagana, while the 4th has a single short letter at the same place We have thus 26 Mātrās in the 1st and the 2nd, 30 in the 3rd, but only 27 in the 4th Mark, however, how the concluding portion of 12 Mātrās has the same rhythm in all the Pādas It is divided into two equal

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35 It is difficult to see what the name signifies, but it is very likely that it has a reference to its peculiar word music, as in the case of the Aḍila and the Ullāla, for which see note on *KD* 2 21-22 and Introduction, para 8

parts, each consisting of 4 short letters followed by 1 long letter. Here, too, the Vaisamya is quite intentional Hemacandra's Citralekhā at *Chandonuśāsana* 4 71 is a Sama Catuspadī, each Pāda having 26 Mātrās in it like the first two Pādas of our metre, though the number of the Mātrās is differently made up there (5, 4, 4, 4, 4, 5). The last or the 6th Visama Vrtta employed by Nandisena is Lalitaka in v 18 In this metre, the first 3 Pādas are equal and similar, they contain 4 Caturmātras followed by a short and then a long letter at the end On the other hand, the 4th Pāda contains a Pañcamātra in place of the 2nd Caturmātra, but otherwise, it is exactly similar to the first three Among the Sama Catuspadī Mātrā Vrttas, we have another Lalitaka in v 32, its Pādas contain 1 Trimātra followed by 4 Caturmātras and a long letter at the end It has thus 21 Mātrās in each Pāda, while the present Lalitaka[36] has only 19

34. Besides these 24 single and 1 strophic metres, we find that Nandisena has employed three different kinds of what the ms calls Nārāca (in vv 14, 28 and 31) and three different kinds of what it calls Vestaka (in vv 9, 11 and 22) Nārāca and Veṣṭaka are both of them rhythmic kinds of prose, undivided into Pādas In the former we get any number of long and short letters coming one after another, but sometimes the long letter is replaced by two short ones for the sake of variation[37] Vestaka is really speaking not a metre, it does not contain any definite number of Mātrā or Varna Ganas, or of short and long letters, but is full of Anuprāsa and in some cases of rhyming ends of words and compounds A sort of balance is attempted by the introduction of long letters at suitable intervals Naturally, neither the Nārāca nor the Vestaka is divided into Pādas and Jinaprabha's scansion of these is purely mechanical[38] A word about the Vaisamya in these Visama Vrttas would not be out of place here We have seen how this Vaisamya is intentional

36 For the different Galitakas, which seem to be the same as the Lalitakas, see Virahānka, *Vṛttajātisamuccaya,* 4 89-105 (and notes), Hemacandra, *Chandonuśāsana* 4 17-40 and *Kavidarpana,* 2 23 commentary Could Lalitaka be an older name of the Galitaka? It seems to be suggestive of the sound effect like Aḍila

37 Nārāca appears to be a name given to those metres which contain a regular succession of short and long letters, coming one after another See *Chandahkosa,* vv 14, 15 Here it is transferred to a prose passage which shows this peculiar characteristic. Sanskrit Varna Vṛttas which show this peculiarity are called Cāmara or Pañca-cāmara. Do the names suggest the peculiar movement of the metre caused by the alternation of short and long letters?

38 The Veṣṭaka is supposed by earlier scholars to consist of Caturmātra Ganas which are Sarva-laghu or Sarva-guru at the even places and Sarva-laghu or Madhya-guru at the odd places and thus supplying the peculiar rhythm. But an analysis of our Veṣṭakas will show that here and there Pañcamātras, too,

and not accidental, similarly, it is introduced at random and does not disclose any definite plan or scheme as in the case of the Sanskrit Visama Vrttas which are always the Varṇa Vrttas It would be incorrect to seek to regularize them, though it is possible to maintain that these irregularities were introduced owing to the exercise of an option allowed in the selection of a Caturmātra or a Pañcamātra Gana for the composition of a line The range of variation is not against such an assumption and Virahānka has actually defined some seven Dvipadīs, which he calls Ganasama, where such an option about a Caturmātra and a Pañcamātra is permitted, at *Vrttajātisamuccaya* 3 40-46

35 I am deeply indebted to Muni Shri Jinavijayaji for offering to publish this work, i e, the *Kavidarpana,* along with the others in the Rājasthāna Purātana Granthamāla I am also obliged to the Hon Secretary of the BORI, Poona for granting me permission to publish the work separately

15th August, 1961 H D Velankar

are intentionally introduced for the sake of variety and this is well recognized by Jinaprabha in his scansion This name, too, seems to suggest the peculiar movement of the so-called metre It moves round and round (*veṣṭ* to surround) apparently without any end in view

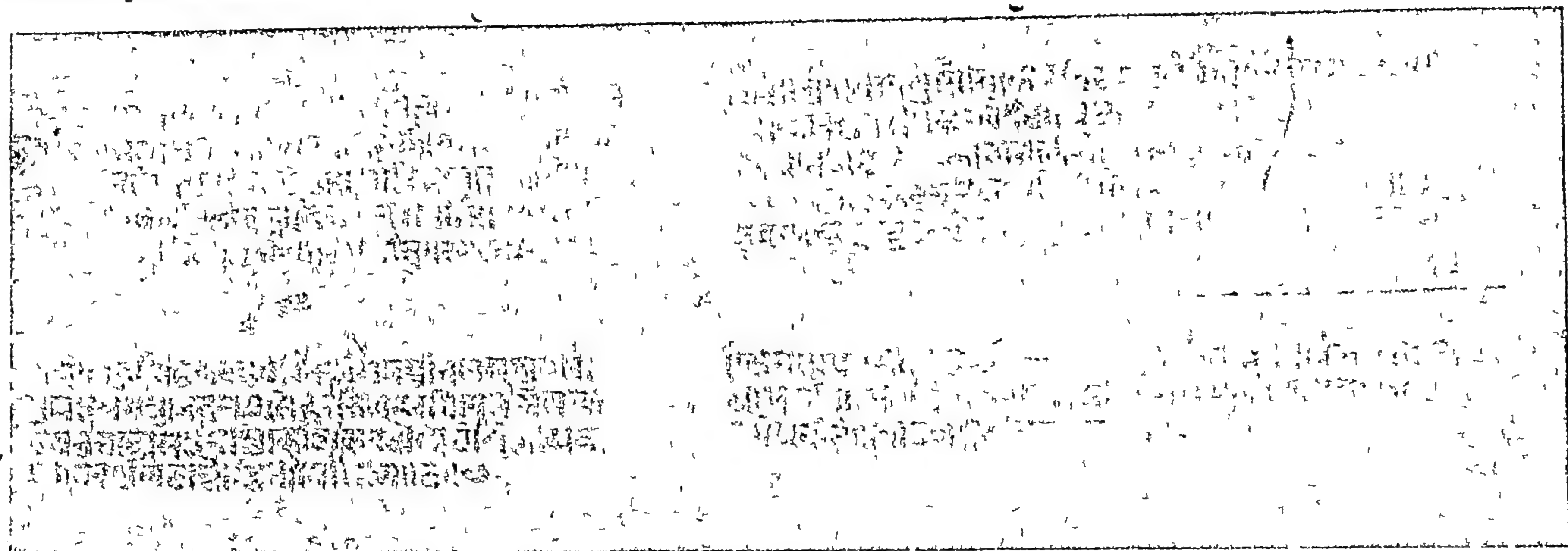
Concordance (Kavidarpana)

I have edited the *Kavidarpana* in 1935-1936 in the *Annals BORI* The numbering of stanzas adopted there is slightly different from the one adopted here So to avoid any confusion in reference I give below a Concordance of the two editions, (only for the second Uddeśa)

Uddeśa II

1st ed.		2nd ed	1st ed.		2nd ed
1–3	=	1–3	24	=	24
ex 1–3		3 1–3	ex. 41–42		24 1–2
3 1–3		Com 1–3	25		25
4–8		4–8	25 1–4		Com. 62–65
4 1		Com 4	ex 43–44		25.1–2
8 1–5		Com 5–9	26		26
ex 4–10		8 1–7	ex 45		26 1
Com ex 1–34		Com 10–43	27–28		27-28
9		9	ex 45 (2nd)		28 1
9.1–2		Com 44–45	28 1–3		Com. 66–68
ex 11–14		9.1–4	29–31		29–31
10–13		10–13	ex 46–51		30 1–6
Com ex 35–47		Com 46–58	ex 51 1–2, 1–2, 1–6		Com 71–80
14		14	32		32
ex 15–17		14 1–3	32 1		Com. 81
15		15	ex 52		32 1
ex 18–19		15 1–2	ex 52 1–2,1–2		Com 82–85
16		16	33		33
ex 20–21		16 1–2	33 1		Com 86
17		17	ex 53-56		33 1-4
ex 22–23		17.1–2	Com ex. 48-55		Com 87–94
18		18	ex 55 1		Com 95
ex 24		18 1	34		34
19		19	34 1		Com 96
ex 25–29		19 1–2	ex 57–58		34.1–2
20		20	35		35
20 1		Com 59	ex 59-62		35 1–4
ex. 27–30		20 1–4	Com ex 56		Com 97
Com ex 30 1		Com 60	36		36
21		21	ex 63-65		36 1–3
ex 31–34		21 1–4	37		37
22		22	ex. 66–67		37 1–2
ex. 35–37		22 1–3	Com ex 57		Com 98
23		23	ex. 68	=	37 3
23 1		Com 61			
ex 38–40	=	23.1–3			

कविदर्पण, ताड़पत्रीय प्रति, द्वितीय पत्र, प्रथम पार्श्व



कविदर्पण, ताड़पत्रीय प्रति, मध्यगत पृष्ठ ५२ की प्रतिकृति–दृष्टव्य मुद्रित पृष्ठ ३८–३९

विदर्पण, ताड़पत्रीय प्रति, उपान्त्य पत्रकी प्रतिकृति

सवृत्तिके कविदर्पणे

प्रथमोद्देशः ।

N B. Portions included within rectangular brackets are added by the editor

[पणमिअ अरिहंतगुरुं वोच्छामि अणुग्गहात्थमवुहाणं ।
इह पाइअभासाए छंदं तु तिहा जहासत्थं ॥ १ ॥

प्रणम्यार्हन्त गुरुं वक्ष्येऽनुग्रहार्थमवुधानाम् ।
इह प्राकृतभाषया छन्दस्त्रिविध यथाशास्त्रम् ॥ १ ॥]

—सीति चेन्न । यत.-सर्वमेवार्हदुपज्ञ जगति शास्त्र यदाह—

सुनिश्चित नः परतन्त्रयुक्तिषु स्फुरन्ति याः काश्चन सूक्तसपद' ।
तवैव ता. पूर्वमहार्णवोद्धृता जगत्प्रमाण जिनवाक्यविप्रुष. ॥ १ ॥

गुरुस्त्विष्टो विद्याधर्मावाचार्योऽधिकृतस्तु जयदेवादि' । किं वक्ष्ये चन्दनाह्लादनाच्छन्दः पद्यम् । जाता-वेकवचनम् । तद्द्विधा । वैदिकं लौकिकं च । तत्र काव्यानुपयोगित्वाद्वैदिकमुपेक्ष्य लौकिकमादृतम् । तत्तु तिहत्ति त्रिधा । मात्रावर्णोभयभेदात् । मात्राच्छन्दो वर्णच्छन्द उभयच्छन्द इत्यर्थः । मात्राच्छन्दः कुङ्कमादि । वर्णच्छन्द उक्तादि । उभयच्छन्दो वैतालीयादि । यच्छूरः—

शभु नत्वा गिरमनु ततः पिङ्गल नागनाथ
वर्ण्यं मात्राप्रभवमुभय वैदिक लौकिक च ।
शूरो व्यासान्नवगणगण लक्षणाभिन्नलक्ष्य
छन्दश्छन्दोनिपुणहृदयानन्ददायि ब्रवीति ॥ १ ॥

किं स्वबुद्ध्या । नेत्याह । यथाशास्त्र प्राच्यच्छन्दोनुसारात् । यद्येत्र प्राच्यैरेव पर्याप्त किमनेन प्रयासे-नेत्याह । अनुग्रहार्थमुपकारहेतोरबुधाना स्त्रीबालबालिशानामत एव सर्वोपकारिप्राकृतभाषया प्रसिद्धोप-योगिकतिपयच्छन्दोरूपसारोद्धारोयम् । मात्राच्छन्दसि च सुखप्रतिपत्त्यर्थं गाथाच्छन्दसा सोदाहरण लक्षणमुक्तमितरयोस्तु लाघवार्थं लक्ष्यलक्षणाभ्यामुपन्यास इति ॥ १ ॥

तत्र मात्रागणानाह—

नेया मत्ताच्छंदे दुतिचउपंचछकला गणा पंच ।
दुतिपंचअट्ठतेरसभेइल्ला कचटतपनामा ॥ २ ॥

[ज्ञेया मात्राच्छन्दसि द्वित्रिचतु.पञ्चषट्कला गणा. पञ्च ।
द्वित्रिपञ्चाष्टत्रयोदशभेदवन्त. कचटतपनामान. ॥ २ ॥]

मात्राच्छन्दसि कचटतपनामानः पञ्च गणा ज्ञेयाः । ते च यथासंख्य द्वित्रिचतुःपञ्चषट्कलाः द्वित्रिपञ्चाष्टत्रयोदशभेदवन्तः । 'आल्विल्लोल्लालवन्तमन्तत्तेरमणामनो'रिति (हे० ८.२.१५९) वतः स्थाने इल्ल । कला तन्मात्रा । द्विकलो द्विभेदः कगणः II, S, त्रिकलस्त्रिभेदश्चगणः IS, SI, III, चतुष्कलः, पञ्चभेदष्टगण· SS, IIS, ISI, SII, IIII, पञ्चकलोऽष्टभेदस्तगणः ISS, SIS, IIIS, SSI, IISI, ISII, SIII, IIIII, षट्कलस्त्रयोदशभेदः पगणः SSS, IISS, ISIS, SIIS, IIIIS, ISSI, SISI, IIISI, SSII, IISII, ISIII, SIIII, IIIIII ॥ २ ॥

वर्णगणानाह—

वनच्छंदे उण हुंति सव्वमुहमज्झअंतगुरुलहुणो ।
कमसो मना भया तह जरा सता नाम अट्ठ तिगे ॥ ३ ॥

[वर्णच्छन्दसि पुनर्भवन्ति सर्वमुखमध्यान्तगुरुलघवः ।
क्रमशो मनौ भयौ तथा जरौ सतौ नामाष्ट त्रिकाः ॥ ३ ॥]

वर्णच्छन्दसि पुनर्भवन्ति गणाः । किंसञ्ज्ञा. । मनौ भयौ जरौ सतौ नाम । किंकिंरूपौ । सर्वमुखमध्यान्तगुरुलघव· कमसो यथाक्रम कोर्थः । सर्वगुरुलघू मनौ । मुखगुरुलघू भयौ । मध्यगुरुलघू जरौ । अन्तगुरुलघू सतौ । लाघवेन लक्षण निर्वक्तु द्वौद्वावुक्तौ 'मयरसभजतन' इति मूलक्रमश्च लङ्घितः । सर्वेपि ते कतीत्याह । अट्ठ । चतुर्गुर्वादीनामपि मा भून्मादिसञ्ज्ञा इति नियमार्थमाह—तिगात्ति । त्रिकास्त्रयः प्रमाणमेषामिति त्रिकाः । प्राकृतत्वात् यस्थाने ग उक्तः । मना इत्यादिषु द्विवचनस्य बहुवचनं जस् । तहत्ति च्छन्द पूरणे । सर्वेषा न्यास· SSS म । III न. । SII भः । ISS यः । ISI जः । SIS रः । IIS स । SSI त. । उभयच्छन्दस्तु मात्रावर्णच्छन्द.सकर इति न तत्र पृथग्गणा इति ॥ ३ ॥

गुरुलघ्वत्राह—

दीहं सबिंदु वंजणविसग्गसंजोगपरमिह दुमत्तं ।
वंकं गुरु इयरं लहु वा पायंते इमंपि गुरु ॥ ४ ॥

[दीर्घं सबिन्दु व्यञ्जनविसर्गसंयोगपरमिह द्विमात्रम् ।
वक्र गुर्वितरल्लघु वा पादान्त इदमपि गुरु ॥ ४ ॥]

दीर्घं आईऊॠएऐओऔरूपम् । सबिन्दु सानुस्वारम् । व्यञ्जनविसर्गसयोगा परे यस्मात्तत् व्यञ्जनपरं विसर्गपर सयोगपरमक्षरमिह च्छन्दसि गुरुसञ्ज्ञ ज्ञेयम् । विसर्गपदात् जिह्वामूलीयोपध्मानीयावपि । तदादेशत्वात्तयो. । तच्च गुरु द्विमात्र प्रस्तारे तु वक्र S उकाराकृति स्थाप्यम् । इतरद्गुरोर्विपरीत ह्रस्वमबिन्दुकमव्यञ्जनविसर्गसयोगपर मात्रिकं प्रस्तारे ऋजु I लघुसञ्ज्ञम् । अत्रापवादमाह वा—पादान्ते वर्तमानमिदमपि लघ्वपि गुरु ज्ञेयम् । वेति व्यवस्थितविभाषा । तेन समानिकादौ पादान्ते यो लघुर्विहित स न गुरु । वशस्थकादौ च पादान्ते लघोर्न गुरुत्व यदाह—

वशस्थकादिचरणान्तनिवेशितस्य
गत्व लघोर्नहि तथा श्रुतिगर्मदायि ।

श्रोतुर्वसन्ततिलकादिपदान्तवर्ति-
ले गत्वमत्र विहित विवुधैर्यथा तत् ॥ २ ॥ ॥ ४ ॥

दीर्घसविन्दुसंयोगपराणां सार्धगील्या गुरुत्वापवाद शेषार्धेन तु पादलक्ष्म संज्ञाश्चाह—

एओइंहिं पयए उंहुंहिंहं लहू अवब्भंसे ।
वा पयअंते वंजणगयएओ उण पयस्स मज्झेवि ॥ ५ ॥
इल्लुण्हपमुहवण्णाण पुव्विला नो गुरू जहादिट्ठं ।
तुरियंसो अविसेसे पाओ, चंदाइसन्नमेगाई ॥ ६ ॥

[एओइंहि प्राकृते, उहुहिंहं लघवोऽपभ्रंशे ।
वा पदान्ते, व्यञ्जनगत 'एओ' पुनः पदस्य मध्येपि ॥ ५ ॥
इल्ल-ण्ह-प्रमुखवर्णानां पूर्वस्था न गुरवो यथादृष्टम् ।
तुरीयांशोऽविशेषे पादश्चन्द्रादिसंज्ञमेकादि ॥ ६ ॥]

आद्यगीतौ 'वा पयअते' 'लहु' त्ति सर्वत्र योज्यम् । तेन एओइहिं इत्येते पाययशब्दस्य 'वाव्ययोत्खा-तादावदात' (हे० ८.१.६७) इति ह्रस्वत्वे पयए प्राकृतभाषाया पदान्ते वर्तमाना लघवो वा स्युर्यथा—

तक्काल णिक्किव तीइ तुज्झ विरहाउ जाइ जायाइं ।
तीरंति ताइ न दुहाइ दियहकोडीहिं वि कहेउ ॥ ३ ॥

[तत्काल निष्कृप तस्यास्तव विरहाद्यानि जातानि ।
तीर्यन्ते तानि न दुःखानि दिवसकोटिभिरपि कथयितुम् ॥ ३ ॥]

उहुंहिंहं इत्येते चापभ्रंशभाषायां पदान्ते लघवो वा स्युर्यथा—

उग्गमु तहिं मरुमग्गडह । तसहु पससउ ताइं ॥
पहियह हियडा उत्तरइ । जम्मुवि जाह न च्छाह ॥ ४ ॥

. . . . .

व्यञ्जनेषु कादिषु गतौ स्थितौ न तु केवलौ 'एओ' इत्येतौ पुनरपभ्रंशे पदान्ते पदमध्येपि लघू वा स्याता यथा—

कत्थवि भुल्लइ सुरु(र)गुरुवि । कहीं गुआलुवि होइ पगिट्ठउ ॥
एकतिण कुइ सव्वगुणु । अहवा निग्गुणु लोइ न दिट्ठउ ॥ ५ ॥

[कुत्रापि स्खलति सुरगुरुरपि । कदा गोपालोपि भवति प्रकृष्ट ॥
एकान्तेन कोपि सर्वगुण । अथवा निर्गुणो लोके न दृष्ट ॥ ५ ॥]

तथार्थात्प्राकृते 'इल्ल-ण्ह' इत्येतेषां वर्णाना पूर्वस्मिन्भवा 'डिल्लडुल्लौ भव' (हे० ८.२ १६३) इति इल्ले पुव्विल्ला पूर्वस्था लघवो गुरवो न स्युर्यथा—

परिल्हसियपकतण्हादाहदुहा वीयराय सहसत्ति ।
जायम्ह दसणे तुम्ह नाह न्हायव्व अमयद्रहे ॥ ६ ॥

[परिहसितपङ्कतृष्णादाहदु खा वीतराग सहसेति ।
जाता वय दर्शने युष्माक नाथ स्नाता इवामृतद्रहे ॥ ६ ॥]

प्रमुखशब्दात्संस्कृते ह्रादिसग्रहो 'जहादिह'मिति पदं चानुयोज्यम् । तेन यथादृष्टं लक्ष्यानुरोधात सस्कृते ह्रादिपूर्वगा न गुरवो यथा—

स्पृष्ट त्वयेत्यपह्रियः खलु कीर्तयन्ति ॥ ७ ॥

तथा—

तव ह्रियापह्रियो मम ह्रीरभूच्छ्गिग्रहेपि द्रुतं न धृता ततः ।
वहलभ्रामरमेचकतामस मम प्रिये क्व समेष्यति तत्पुनः ॥ ८ ॥
धन प्रदानेन श्रुतेन विद्याम् ॥ ९ ॥
लीलासिताब्जमुत दर्पणमातपत्र किं दन्तपत्रमथ कि शुक्रमौलिरत्नम् ।
किं चामर तिलकविन्दुरथेन्दुविम्वमेतद्दिवो निह्नुतदीप्ति मुदे न कस्य ॥ १० ॥

इति । तुर्यश्चतुर्थो भागश्छन्दसः पादाख्य. । किं सर्वत्र । नेत्याह । अविशेषे सामान्याभिधाने । द्विपदीपञ्चपद्यादिषु तु द्वितीयाद्यंशोपि पादः । अनेन आशास्त्रसमाप्तेः पादाधिकारः सूचितः । एव छन्दोधिकारोपि । तथा लोकाच्चन्द्रादिसज्ञमेकादि ज्ञेयम् । तथा ह्येकश्चन्द्रादिः, द्वौ नेत्रादी, त्रयोऽग्न्याद्याश्चत्वारो वेदाद्याः पञ्च भूताद्या' षड् रसाद्याः सप्ताश्वाद्या अष्ट वस्वाद्या नव ग्रहाद्या दश दिगाद्या एकादश रुद्राद्या द्वादश सूर्याद्यास्त्रयोदश विश्वाद्याश्चतुर्दश मन्वाद्याः पञ्चदश तिथ्याद्याः षोडश नृपाद्या' एव शब्दा अपि ॥ ५ ॥ ६ ॥

यतिं युग्मेनाह—

सुइसुहविरई अ जई सा पायंतंमि होइ सव्वत्त ।
नियमेण सिलोयद्धे तिपमुहछिन्नप्पयंते य ॥ ७ ॥
पयमज्झेवि हु पुव्वापरभाया एगवन्नया जइ नो ।
नवर इमा कायव्वा पयमज्झजई न पायंते ॥ ८ ॥

[श्रुतिसुखविरतिश्च यति सा पादान्ते भवति सर्वत्र ।
नियमेन श्लोकार्धे त्रिप्रमुखच्छिन्नपदान्ते च ॥ ७ ॥
पदमध्येपि खलु पूर्वापरभागौ एकवर्णकौ यदि न ।
केवलमिय कर्तव्या पदमध्ययतिर्न पादान्ते ॥ ८ ॥]

श्रु[ति]सुखहेतुत्वात्सुखा शर्मकृत् । सा च सा विरतिश्च विश्रान्ति. श्रुतिसुखाविरतिर्यतिसज्ञा ज्ञेया । सा क्वेत्याह । पादान्ते भवति । कीदृशे । सर्वत्र लुप्तविभक्तिके चालुप्तविभक्तिके च । यथा—

नमः कलिमलस्तोमव्रश्चसब्रह्मचारिणे ॥ ११ ॥
परदोषपुरीषाणि विचिन्वन्तः पदे पदे ।
भ्रमन्त्युच्चैर्भषन्तश्च पिशुनाः शुनका इव ॥ १२ ॥

न त्वेव यथा—

कुलीनाः सरसाः सौरभ्यदन्तुरितदिङ्मुखाः ।
नानन्दयन्ति क चन्दनद्रुमा इव सज्जनाः ॥ १३ ॥

सेति सर्वत्रानुवृत्तं तेन सा नियमेन विशेषेण पादद्वयान्ते स्यात् । अत्र च संधिकार्याभावः स्पष्टविभक्तित्वं च नियमो यथा—

नोत्साहं कुर्वते छेकाः प्रगसाभिरतद्विदाम् ।
अन्धैः स्तुतेषु चित्रेषु प्रकर्षः को हि शिल्पिनः ॥१४॥

अत्रान्धैरित्यस्य पूर्वमकारेण संधिर्न कार्यः । स्पष्टविभक्तित्वं चात्रैव । न त्वेवं यथा—

अमन्दवेदनोत्पादिरागादिगदमण्डली-
मूलोच्छेदमहावैद्यमाद्य जिनमुपास्महे ॥१५॥

न केवलं पादान्तश्लोकार्धयोस्त्रिप्रमुखच्छिन्नपदान्ते च । त्रयः प्रमुखाः एषां चतुरादीनां तैश्छिन्नस्य विभक्तस्य पदस्य विभक्त्यन्तस्य चान्ते सा स्यात् । इहापि लुप्तालुप्तविभक्तिके इति ज्ञेयम् । यथा—

उत्तुङ्गस्तनकलशद्वयानताङ्गी । लोलाक्षी विपुलनितम्बशालिनी च ॥ १६ ॥

त्रयाणां मध्ये न क्वापि छन्दसि विरतिरिति त्रिप्रमुखेत्युक्तम् । न च पदान्त एव किंतु 'पयमज्झेवि हु' त्ति पदमध्येपि क्वचित् त्र्यादौ सा स्यात् । 'हु'रव्ययं निश्चयपरम् । पदस्य खण्ड्यमानस्य पूर्वोऽपरश्च भागश्चेदनेकाक्षरस्तदेवाय यतिनिश्चयो यथा—

रथा रम्या ऐरावणविजयिनी वारणपदा ॥ १७ ॥
कूजत्कोयष्टिकोलाहलमुखरभुवः प्रान्तकान्तारदेशा. ॥ १८ ॥

न त्वेवं यथा—

एतासां राजति सुमनसां दाम कण्ठावलम्बि ॥ १९ ॥

पदमध्ययतिमपवदति । नवरं केवलार्थेत्यव्ययम् । पदमध्ययतिः पदान्ते नैव । नियमान्न कार्या । यथा—

प्रणमत भवबन्धक्लेशनाशाय नारा-
यणचरणसरोजद्वन्द्वमानन्दहेतुम् ॥ २० ॥

एतदर्थसंवादिश्लोकौ यथा—

यतिः सर्वत्र पादान्ते श्लोकार्धे तु विशेषतः ।
त्र्यादिच्छिन्नपदान्ते च लुप्तालुप्तविभक्तिके ॥ २१ ॥
क्वचित्तु पदमध्येपि गकारादौ यतिर्भवेत् ।
यतिपूर्वापरौ भागौ न स्यातामेकवर्णकौ ॥ २२ ॥

इदं च श्रुतिसुखविरतिश्चेति चकाराज्ज्ञेयम्—

* पूर्वान्तवत्स्वरः संधौ क्वचिदेव परादिवत् । २३ (पू०) ।

योयं पूर्वापरयोरेकादेशः स्वरः संधौ क्रियते स क्वचित्पूर्ववत्स्यात् । क्वचित्परादिवत्स्यात् । उभयादेशत्वात् । यथा पित्रोः पुत्रः पितुश्च मातुश्च भवति । तत्र पूर्वान्तवद्भावो यथा—

स्यादस्थानोपगतयमुनासगमेनाभिगमा ॥ २४ ॥

परादिद्भावो यथा—

स्कन्धे विन्ध्याद्रिवुद्धया निकषति महिषस्याहितोरूनकार्पीत् ॥ २५ ॥

अत्र हि स्वरस्य परादिवद्भावे व्यञ्जनमपि तद्भक्तत्वात्तद्वत् ।

* द्रष्टव्यो यतिचिन्तायां याद्यादेशः परादिवत् ॥ २३ (उ०) ॥

यवाद्यादेशः परादिवद्दृष्टो यथा—

तमोलीढानि भुवनान्यव्याद्धव्याय भास्करः ।
उन्मादिवादिकुमुदेष्वास्यमुद्रा ददज्जिनः ॥ २६ ॥
* नित्य प्राक्पदसबद्धाश्चादयः प्राक्पदान्तवत् ॥ २७ (पू०) ॥

चादिभ्यः प्राग् यतिर्न कार्या यथा—

स्वादु स्वच्छ च सलिलमिद प्रीतये कस्य न स्यात् ॥ २८ ॥
* परेण नित्यसबद्धा प्रादयश्च परादिवत् ॥ २७ (उ०) ॥

प्रादिभ्यः परा यतिर्न कार्या । यथा—

दुःखं मे प्रक्षिपति हृदये दुःसहस्त्वद्वियोगः ॥ २९ ॥

किं चानिर्दिष्टयतिकेऽपि छन्दसि यतिः श्रुतिसुखैव कार्या । न त्वेव यथा—

दोषनिचयधाम्नो मुखमनोहरस्य परिणामविषमस्य ।
तस्य शशिमुखि-विषयसुखरसस्य पततु कुलिश शीर्षे ॥ ३० ॥

केचित्तूक्तादिषु यतिनियमं न मन्यन्ते । यत्स्वयभूः—

जयदेवपिंगला सक्कयमि दुच्चिय जइ समिच्छन्ति ।
मडव्वभरहकासवसेयवपमुहा न इच्छन्ति ॥ ३१ ॥
[जयदेवपिङ्गलौ सस्कृते द्वावेव यतिं समिच्छन्ति ।
माण्डव्यभरतकाश्यपसैतवप्रमुखा नेच्छन्ति ॥ ३१ ॥]

अस्यास्त्वर्थो यथा—उक्ताद्य संस्कृतच्छन्दो रिपुच्छन्दाद्य प्राकृतच्छन्द उत्साहाद्यमपभ्रंश च्छन्दः उक्तम् । प्रायोमीषां तत्तद्भाषासु निवन्धात् । तत्र प्राकृतापभ्रंशच्छन्दसोः सर्वसमतैव यतिः । संस्कृतच्छन्दसि तु जयदेवपिङ्गलावेवेच्छतो यतिं माण्डव्यभरतकाश्यपसैतवादयस्तु नेच्छन्ति । ततो यद्भ्रयति संस्कृतच्छन्दो दृश्यते तन्मतेन तत्प्रमाणमिह तु शास्त्रे न सस्कृतादिपद्धत्या छन्दःसदर्भः । किंतु लाघवार्थं विशृङ्खल इति ॥ ७ ॥ ८ ॥

इति श्रीकविदर्पणच्छन्दोवृत्तौ प्रथमोद्देशः ।

द्वितीयोद्देशः ।

मात्राच्छन्दोऽधुना प्राप्त छन्दोजातिभि· संगृह्णन्नाह—

एकारसजाईओ मत्ताच्छंदे हुवंति एयाओ ।
विचउसरछमुणिवसुनवदसहररविसोलसपइत्ति ॥ १ ॥

[एकादशजातयो मात्राच्छन्दसि भवन्त्येताः ।
द्विचतु.शरपण्मुनिवसुनवदशहररविषोडशपद्य इति ॥ १ ॥]

एकादश जातयो मात्राच्छन्दसि भवन्त्येताः इत्यनन्तरोक्ताः द्विचतु शरपण्मुनिवसुनवदशहररविपोडशपद्याख्या· । पदीपद प्रत्येक ज्ञेयम् । द्विपदी चतुष्पदी पञ्चपदी पट्पदी सप्तपदी अष्टपदी नवपदी दशपदी एकादशपदी द्वादशपदी पोडशपदीत्यर्थः । इति विविक्तार्थो मात्राच्छन्द.संग्रहार्थ· । जातीनामित्थं त्रिवक्ते(?)य कल्पनेत्यर्थ· । नत्वेव कश्चिद्धि फो(?)रास्ति । नवेदमशास्त्रीयम् । पञ्चपदी-पट्पद्यष्टपदीना शास्त्रे व्यक्तोक्तत्वात् । सप्तपदीनवपदीदशपद्येकादशपदीद्वादशपदीना द्विभङ्गी-त्रिभङ्गीत्वात् । पोडशपद्याः कडवकत्वात् । तथा प्रायः सानुप्रासा एता इति ॥ १ ॥

तासु द्विपदीं युग्मेनाह—

कदुगं टो कदुगलहू कदुगं टो कदुगदुलहुणो दोसु ।
पाएसु कुंकुमो, तह कप्पूरो एगलघुवुड्ढो ॥ २ ॥
पन्नरसकलाहिं जई, एए उल्लालयत्ति वंदीण ।
तं मुत्तियदामं जत्थ अट्ठटा; वारसट्ठ जई ॥ ३ ॥

[कद्विक ट. कद्विक लघु· कद्विक ट. कद्विकं द्वौ लघू द्वयो. ।
पादयो. कुङ्कम , तथा कर्पूर एकलघुवृद्ध ॥ २ ॥
पञ्चदशकलाभिर्यतिरेतावुल्लालकाविति बन्दीनाम् ।
तन्मौक्तिकदाम यत्राष्ट टा द्वादशोष्टमश्च यति ॥ ३ ॥]

द्वौ द्विमात्रावेकश्चतुर्मात्रो द्वौ द्विमात्रावेको लघुर्द्वौ द्विमात्रावेकश्चतुर्मात्रो द्वौ द्विमात्रौ द्वौ लघू द्वयो. पादयो कुङ्कुमो द्विपदी । 'ट' इति सिद्धे 'क'द्विकनिर्देशो जगणनिरासार्थ. । तहत्ति । तथा कुङ्कुमवदेव कर्पूरो द्विपदी । किंत्वेकलघुवृद्ध अन्ते लघुनाधिक इत्यर्थः । पञ्चदशकलाभिरनयोः प्रत्येक पादद्वये यतिरेतावुल्लालकाविति वन्दीना भापासु प्रसिद्धावित्यर्थोऽज्ञेयम् । कर्पूरकश्च कैश्चिल्लघुवृष्टका-दारभ्य द्विद्विलघुवृद्धया पञ्चविंशतिधा प्रोक्तो यथा—

वाहो वोहो वग्गो बधू वाणो गव्वो वरो वेसो ।
वेणू वणो वरिट्ठो विबुहो वलिओ वलो विहवो ॥ १ ॥
कामो बुहो विसालो विंदो विहुरो विहू वसू विरहो ।
विलओ तहा य विसओ उल्लाला पचविंसत्ति ॥ २ ॥

अट्ठलहुविरइयाओ पढमा उल्लालयंमि छंदंमि ।
लहुएहिं दोहिं दोहिं हुंति इमे वड्ढमाणेहिं ॥ ३ ॥
[अष्टलघुविरचितात्प्रथमादुल्लालके छन्दसि ।
लघुभ्यां द्वाभ्यां द्वाभ्यां भवन्तीमे वर्द्धमानाभ्याम् ॥ ३ ॥]

मौक्तिकदाम तु गतार्थम् । अनुप्रास' पादद्वयस्यार्धादेवेति नोक्तः ॥

उदा०—सुरकुंभिकुंभसिंदूरभरु हरिदिसिकुंकुममंडणु ।
पसइच्छि पिच्छि जोइक्खु जिम्व वालायवु तमखंडणु ॥ ३·१ ॥ कुंकुमो ।
[सुरकुम्भिकुम्भसिन्दूरभरो हरिदिक्कुङ्कुममण्डनम् ।
प्रसृताक्षि प्रेक्षस्व ज्योतिष्क इव बालातपस्तम खण्डन ॥ ३·१ ॥]

उदा०—आयंवलोललोयणजुयल उल्लालय जीवियमयण ।
कप्पूरधवल सोहइ सलिलकेलिकालि कामिणिवयण ॥ ३·२ ॥ कप्पूरो ।
[आताम्रलोल्लोचनयुगल आर्द्रालक जीवितमदनम् ।
कर्पूरधवल शोभते सलिलकेलिकाले कामिनीवदनम् ॥ ३·२ ॥]

उल्लालयत्ति 'उदोद्वार्द्रे' (हे० ८·१ ८२) इत्याद्रादेशेति उल्लम् । अलक प्रतीतम् ।

उदा०—संकलवंधसहोयर सोहिर मुत्तियदामनिवेसमणोहर ।
वम्महनिवपायडनिहिकलस कवणु न हु मोहइ तरुणिपयोहर ॥३·३॥ मुत्तियदामं ।
[शृङ्खलाबन्धसहोदर शोभमान मौक्तिकदामनिवेशमनोहर ।
मन्मथनृपप्रकटनिधिकलश क न खलु मोहयति तरुणीपयोधर ॥ ३·३ ॥]

स्पष्टम् । एव चतु.षष्टिभेदास्ते तु विस्तरभयान्नोक्ताः ॥ ३ ॥ द्विपदीप्रकरणम् ।

अथ चतुष्पदीं कुलकेनाह—

मुनिटा गुरु तत्थ न जो विसमे छट्ठे उ मज्झका पढमे ।
वीए उ दलंमि लहू छट्ठे सेसं समं गाथा ॥ ४ ॥
[मुनिटा गुरु, तत्र न जो विषमे, षष्ठे मध्यकौ, प्रथमे ।
द्वितीये तु दले लघुः षष्ठे, शेष सम गाथा ॥४॥]

सप्त चतु.कला गुरुश्च प्रथमे दले अर्धे । अत्रापवाद' । तत्यत्ति । तत्र तेषु सप्तटेषु विषमे स्थाने प्रथमे तृतीये पञ्चमे सप्तमे न जुत्ति न जगण' । शेषाश्चत्वार स्यु । षष्ठे पुनर्मज्झकात्ति मध्ये कगणो गुरुर्लघुद्वयं च ययोस्तौ मध्यकौ मध्यगुरुः सर्वलघु (ISI, IIII) । शूरपरिभाषेयं पूज्यप्रयुक्ता सर्वेत्यर्थाज्ज्ञेया । द्वितीये तु दले षष्ठो लघुरेकः । शेष सम पूर्वार्धवत् यस्या सा गाथा स्यात् । दलग्रहणादस्या न पादव्यवस्था । तेन 'द्वीपादन्यस्मादपि' इत्यादौ गणत्रयान्ते लघोर्न गुरुत्वम् । केचिदिहापि पादमुद्रामाद्रियन्ते यत्त्रिलोचनदास – 'वृत्तानामार्यादीना च चतुर्थो भाग. पाद इह गृह्यते' इति । संस्कृते तु गाथैवार्याख्या यथा—

लावण्यसलिलसकुलघनकुचमण्डलकमण्डलुविलासम् ।
सुतनोर्मदनमहामुनितपोवन यौवन जयति ॥ ४ ॥ ॥ ४ ॥

दुइया छट्ठे पढमाउ सत्तमे लाउ कुणह उवलिदले ।
नलहुंमि पंचमे पढमयाउ इह तलदले विरइं ॥ ५ ॥

[द्वितीयात् षष्ठे प्रथमात्सप्तमे लात्कुरुत उपरिदले ।
नलघौ पञ्चमे प्रथमादिह तलदले विरतिम् ॥ ५ ॥]

'इह 'त्ति गाथाच्छन्दसि उपरिदले पूर्वार्धे षष्ठे गणे 'नलहुमि' त्ति नगणश्च लघुश्च नलघुस्तस्मिन्नलघौ चतुर्लघौ सति द्वितीयात् 'लाउ' लघोरारम्य विरतिं कुरुत। षष्ठनलघोराद्यलघौ यतिरित्यर्थः । 'लाउ 'त्ति 'नलहुमि' त्ति च सर्वत्र योज्यम्। तत्र सप्तमे नलघौ प्रथमाल्लघोरारम्य कुरुत। षष्ठगणान्ते यतिरित्यर्थः। तथा तलदले द्वितीयार्धे पञ्चमे नलघौ सति प्रथमकाल्लघोरारम्य विरतिं कुरुत। चतुर्थगणान्ते यतिरित्यर्थः। मात्राच्छन्दस्यपि लाघवार्थं 'ज' 'ल'गणप्रयोगः। इयं प्राचीनगाथा लाघवार्थं लक्ष्यलक्षणयुक्ता कृता ॥ ५ ॥

गाहागणभेयपरुप्परगुणणे अट्ठकोडि अह लक्खो ।
एकूणवीस, वीस य सहस्स से भेयपरिसंखा ॥ ६ ॥

[गाथागणभेदपरस्परगुणने अष्टौ कोट्योऽथ लक्षाः ।
एकोनविंशतिः, विंशतिश्च सहस्राणि अस्या भेदपरिसंख्या ॥ ६ ॥]

गाथायां दलद्वये गणभेदानां टगणविकल्पानां परस्परगुणने अन्योन्यघाते अष्टौ कोट्य एकोनविंशतिर्लक्षा विंशतिश्च सहस्राणि 'से' अस्या गाथायाः प्रस्तारभेदपरिसंख्या स्यात्। 'वेद तदेतदो ङसाम्भ्या सेसिमौ' (हे०८.३ ८१) इति इदमः से आदेशः। कोडी लक्खुत्ति लुप्तविभक्तिके पदे तु 'अंतोऽथादिषु शब्देषु न पूर्वगः' इति सर्वत्र नेयमित्यक्षरार्थो भावार्थस्तु पूर्वार्धे प्रथमे टगणे भेदाश्चत्वारो यथा SS, IIS, SII, IIII, द्वितीये पञ्च SS, IIS, SII, ISI, IIII, तृतीये चत्वारः SS, IIS, SII, IIII, चतुर्थे पञ्च SS, IIS, SII, ISI, IIII, पञ्चमे चत्वारः SS, IIS, SII, IIII, षष्ठे द्वौ ISI, IIII, सप्तमे चत्वारः SS, IIS, SII, IIII, अष्टमे गुरुरेकः। एतेषामन्योन्यघाते द्वादश सहस्राणि अष्टौ शतानि। एवं तलार्धेपि। नवरं षष्ठे लघुन्येको विकल्पोन्योन्यघाते षट्सहस्राणि चत्वारि शतानि। दलद्वयताडने यथोक्तसंख्येति। अतिप्रसिद्धत्वाद्गाथायाः प्रस्तारसंख्योक्ता। शेषाणामप्युक्तवक्ष्यमाणानामनया दिशा ज्ञेया ॥ ६ ॥

दलदुगमुहे तिगणजइ गाहा पत्था, तयन्नहा विउला ।
चवला गुरुपरिक्खित्तेहिं दुइयतुरिएहिं जगणेहिं ॥ ७ ॥

[दलद्विकमुखे त्रिगणयतिर्गाथा पथ्या, तदन्यथा विपुला ।
चपला गुरुपरिक्षिप्तै द्वितीयतुरीयैर्जगणैः ॥ ७ ॥]

दलद्विके मुखे आदौ त्रिषु गणेषु यतिर्यस्याः सा गाथैव पथ्याख्या। 'तयन्नह'त्ति तस्याः पथ्याया अन्यथा गणत्रयमुल्लङ्घ्य यतिर्यस्याः [सा] विपुलाख्या। उभयोर्गुरुणा परिक्षिप्ताभ्यां वेष्टिताभ्यां द्वितीयचतुर्थाभ्यां जगणाभ्या विशिष्टा विपुलाख्या ॥ ७ ॥

विउला चवला य तिहा सव्वमुहनियंबभेयओ नेया ।
अन्नेवि बहू भेया केहिंवि गाहाइ भन्नन्ति ॥ ८ ॥

[विपुला चपला च त्रिधा सर्वमुखनितम्बभेदतो ज्ञेया ।
अन्येपि बहवो भेदाः कैश्चिदपि गाथाया भण्यन्ते ॥ ८ ॥]

तासु तिसृषु पथ्यादिषु विपुलाचपले त्रिधा ज्ञेया (ये)। सर्वमुखनितम्बभेदात्। सर्वविपुला मुखविपुला नितम्बविपुला। सर्वचपला मुखचपला नितम्बचपलेत्यर्थः। द्वयोरर्धयोर्विपुला सर्वविपुला। पूर्वार्धे विपुला मुखविपुला। परार्धे विपुला नितम्बविपुला। एवं चपलापि। पथ्यात्रिविपुलायोगे चेदं चपलात्रय द्वादशधा। तथाहि। पथ्यासर्वचपला १ सर्वविपुलासर्वचपला २ मुखविपुलासर्वचपला ३ नितम्बविपुलासर्वचपला ४ पथ्यामुखचपला ५ सर्वविपुलामुखचपला ६ मुखविपुलामुखचपला ७ नितम्बविपुलामुखचपला ८ पथ्यानितम्बचपला ९ सर्वविपुलानितम्बचपला १० मुखविपुलानितम्बचपला ११ नितम्बविपुलानितम्बचपला १२ एव पथ्याभेदेनैकेन विपुलाभेदैस्त्रिभिश्चपलाभेदैर्द्वादशभिः षोडश भेदाः। तथान्येपि बहवो भेदाः कमलाब्राह्मण्याद्या गाढाद्याश्च कैश्चिदाचार्यैर्गाथाया भण्यन्ते तद्यथा—

कमला ललिया लीला जुण्हा रंभा य मागही लच्छी ।
विज्जूमाला हंसी ससिलेहा जन्हवी सुद्धी ॥ ५ ॥

काली कुमरी मेहा सिद्धी रिद्धी य कुमुइणी धरणी ।
जक्खी वीणा वाणी गंधव्वी मजरी गोरी ॥ ६ ॥

कमला तिहि लहुएहिं ललिया पचेहि एवमाईओ ।
विहिं विहिं वड्ढतेहिं कमेण सेसाउ जायंति ॥ ७ ॥

[कमला त्रिभिर्लघुभिर्ललिता पञ्चभिरेवमाद्य ।
द्वाभ्यां द्वाभ्या वर्धमानाभ्या क्रमेण शेषा जायन्ते ॥ ७ ॥]

तथा—

सव्वगुरू बभणिया पढमद्धगुरूहिं खत्तिणी होई ।
वइसी पच्छद्धगुरूहिं सुद्दिया सव्वलहुएहिं ॥ ८ ॥

[सर्वगुरुर्ब्राह्मणी प्रथमार्धगुरुभि क्षत्रिया भवति ।
वैश्या पश्चार्धगुरुभि, शूद्री सर्वलघुभि ॥ ८ ॥]

तथा —

गाढा अगाढगाढा दरगाढा सरलगाढिया तह य ।
कज–सज–भज–फज–मइया गाहाओ हुंति जहसंखं ॥ ९ ॥

[गाढा अगाढगाढा दरगाढा सरलगाढा तथा च ।
कज–सज–भज–फज–मय्यो गाथा भवन्ति यथासंख्यम् ॥ ९ ॥

अासामर्थः। त्रिलघुर्गाथा कमला। तत एकैकं गुरुभेदेन द्विद्विलघुवृद्धया ज्ञेयाः पञ्चविंशतिः सर्वाश्च षड्विंशतिरिति। ब्राह्मण्याद्या. प्रतीतार्थाः। क्रमात् कजमयी गाढा। सजमयी अगाढगाढा। भजमयी दरगाढा। फजमयी सरलगाढा। तत्रानेन कः सर्वगुरु. टः। स अन्त्यगुरु' टः। भ. आदिगुरुः टः। फ. सर्वलघु. ट'। जस्तु मध्यगुरुः ट. सर्वत्र योज्यः ॥ ८ ॥

उदा०—कलमलयदाहमुच्छा विंछुयडंकुव्व देइ पढमंपि ।
पच्छावि जण हणंतो अच्छइ सुचिरंपि पिअविरहो ॥ ८.१ ॥ पच्छा ।

[चित्तक्षोभदाहमूर्च्छां वृश्चिकदंश इव ददाति प्रथममपि ।
पश्चादपि जन घ्नन् भवति सुचिरमपि प्रियविरह ॥ ८ १ ॥]

'कलमलय'त्ति चित्तक्षोभम् । 'विंच्छुय'त्ति वृश्चिके 'श्चेर्ञ्चुर्वा' इति (हे० ८.२.१६) इति ञ्चुरादेश. ॥ ८.१ ॥

उदा०—गुज्जरविलयाण सहावविमलविउलाणणाण सकलंको ।
वंको य कुणइ भवणंमि कुंभदासत्तणं चंदो ॥ ८.२ ॥ विउला ।

[गुर्जरवनिताना स्वभावविमलविपुलाननाना सकलङ्क ।
वक्रश्च करोति भवने कुम्भदासत्व चन्द्र ॥ ८ २ ॥

'वानितायाः विलया' (हे० ८.२.१२८) इति विलयादेशः । संस्कृतो वायं शब्द इति केचित् ॥८.२॥

उदा०—कट्टरवअसंखहयधंखपमुहविउलाउलंमि मरुदेसे ।
हो कीस हंस मानसनिवासदुल्ललिय पत्तोसि ॥ ८.३ ॥ मुहविउला ।

[कट्टरवासंख्यहतध्वाङ्क्षप्रमुखविकुलाकुले मरुदेशे ।
हो कस्माद्धस मानसनिवासदुर्ललित प्राप्तोसि ॥ ८ ३ ॥

'विउलाउलंमि'त्ति वीना पक्षिणा कुलैराकुले ॥ ८.३ ॥

उदा०—गिरिमालियव्व वाला वरोरुपाया नियंवविउला य ।
उत्तुंगपयोहरपिहियपिहुलवच्छा य हरइ मणं ॥ ८.४ ॥ नियत्रविउला ।

[गिरिमालिकेव वाला वरोरुपादा नितम्बविपुला च ।
उत्तुङ्गपयोधरपिहितपृथुलवक्षा (वृक्षा] च हरति मन ॥ ८ ४ ॥

एकत्र वरमुरुपादं पक्षे वरा उरवो विपुलाः पादाः प्रान्ताचला यस्याः । एकत्र पयोधराभ्यां पिहितं पृथुलं 'वच्छ'त्ति वक्षः उरः । पक्षे पयोधरैः पिहिताः 'वच्छ'त्ति 'छो अक्ष्यादौ' (हे० ८.२.१७) इति वृक्षा. यस्या ॥ ८.४ ॥

उदा०—न छमच्छमन्ति जेसिं मणाइं लीलाहिं लोलनयणाण ।
तेसिं मुणीण पाए नमामि निच्चं अचवलाण ॥ ८.५ ॥ चवला ।

[न व्याकुलीभवन्ति येषा मनांसि लीलाभिर्लोलनयनानाम् ।
तेषा मुनीनां पादान्नमामि नित्यमचपलानाम् ॥ ८ ५ ॥]

स्पष्टा ॥ ८.५ ॥

उदा०—अम्मो महाणुभावेहिं मत्तपंकयमुही भमुहचवला ।
जेहिं सयंचिय छड्डिय छलिया लच्छी नमो तेसिं ॥ ८.६ ॥ मुहचवला ।

[अम्मो महानुभावै मत्तपङ्कजमुखी भ्रूचपला ।
यै स्वयमेव त्यक्त्वा छलिता लक्ष्मीर्नमस्तेभ्य ॥ ८ ६ ॥]

'अम्मो हर्षे' (हे० ८.२.२०८)। 'भमुह'त्ति आर्षत्वात्। प्राकृतलक्षणे तु 'भ्रुवो मया डमया' इति (हे० ८.२.१६७) मया भुमयेत्येव स्यात्। 'दीर्घह्रस्वौ मिथो वृत्तौ' (हे० ८.१.४) इति भमुहाशब्दस्य ह्रस्वत्वम्॥ ८.६॥

उदा०—जाण सइत्तं कत्थइ न दिट्ठपायं नियंवचवलाण।
नारीण ताण कज्जंमि चित्त उत्तम्मसि किमेवं॥ ८.७॥ ॥ नियंवचवला ॥

[यासा सतीत्व कुत्रापि न दृष्टप्राय नितम्बचपलानाम्।
नारीणा तासा कार्ये चित्त उत्ताम्यसि किमेवम्॥ ८ ७॥]

श्लेषे ववयोरैक्यम् [नियं व = नितम्ब or नित्यमेव]॥ ८.७॥ न्यासभीरुत्वाच्चपलामूलभेदत्रयमेवोदाहृतं भगवता। विनेयानुग्रहार्थं कमलाद्युदाहृतीर्दर्शये:—

कमला यथा—

अम्वो जुत्तं जं ते ताडिज्जंते पयोहरा कंते।
विग्घ दिंता उच्चं निब्भिच्चालिंगणे निद्ध॥ १०॥

[अम्मो युक्तं यत्ते ताड्येते पयोधरौ कान्ते।
विघ्न ददतौ उच्चं निर्भीकालिङ्गने स्निग्धम्॥ १०॥]

ललिता यथा—

पत्तो वासारत्तो न सो निससो तहावि संपत्तो।
ता रे पाणा कत्तो तुम्हं जत्तो न पत्थाणे॥ ११॥

[प्राप्ता वर्षारात्रि, नासौ नृशंसस्तथापि संप्राप्त।
तत् रे प्राणा कुतो युष्माकं यत्नो न प्रस्थाने॥ ११॥]

* लीला यथा—

गेय वाला तूला तेवालं (?) चदिमा चउस्सालं।
इक्किक्कंपि अमुल्लं किं पुण सव्वाण समवाओ॥ १२॥

[गेय वाला तूलौ ताम्बूलश्चन्द्रिका चतु शाल्म्।
एकैकमप्यमूल्य किं पुन सर्वेषा समवाय॥ १२॥

* ज्योत्स्ना यथा—

अप्पाण वन्नतो पिम्म पिम्मुज्झिएसु वधतो।
निक्कारण हसतो वयस लोए हसिज्जेसि॥ १३॥

[आत्मानं वर्णयन् प्रेम प्रेमोज्झितेषु वध्नन्।
निष्कारणं हसन्वयस्य लोके हस्यसे॥ १३॥]

* This is a mistake, stanza 13 contains 7 short letters and is an example of लीला, while stanza 12 contains 9 short letters and is an example of ज्योत्स्ना I have, however, retained the order of verses as it is in the Ms

रम्भा यथा—

तुह निद्दे निस्सीमा आयड्ढिवियड्ढिमा इमा कावि ।
दूराउ वल्लहं दुल्लहंपि जं अम्ह आणेसि ॥ १४ ॥

[तव निद्रे निःसीमा आकर्षणविदग्धता इयं कापि ।
दूराद्वल्लभ दुर्लभमपि यदस्माकमानयसि ॥ १४ ॥]

मागधी यथा—

पच्चालोयणसका मुक्का सगीयदसण खित्त ।
गामंगणाउ गहवइसुय जहिच्छ नियच्छंति ॥ १५ ॥

[प्रत्यालोचनशङ्का मुक्ता सगीतदर्शन क्षिप्तम् ।
ग्रामाङ्गना गृहपतिसुत यथेच्छ नियच्छन्ति ॥ १५ ॥]

लक्ष्मी यथा—

अच्चंतनिग्घिणेणवि चिंतादुःखाण कारण चित्त ।
अवहरिय गच्छतेण तेण इक्क कयं सुकयं ॥ १६ ॥

[अन्यन्तनिर्घृणेनापि चिन्तादुःखाना कारणं चित्तम् ।
अपहृतं, गच्छता तेनैक कृत सुकृतम् ॥ १६ ॥]

विद्युत् यथा—

अप्पुव्वो नणु गिम्हो कोवि इमो मामि पिययमविओगो ।
वट्ट(ड्ढ)ति जंमि दड्ढा नवर विवसा निसाओवि ॥ १७ ॥

[अपूर्वो ननु ग्रीष्म कोप्यय मातुलानि प्रियतमवियोग ।
वर्धन्ते यस्मिन्दग्धा केवल विवशा निशा अपि ॥ १७ ॥]

माला यथा—

य(णो) दिट्ठाइं वियभंति तेण दिट्ठाइं पुण निलुक्कति ।
सहि अणुवइट्ठसिक्खियचोरीमग्गाइं नयणाइं ॥ १८ ॥

[न दृष्टानि विजृम्भन्ति तेन दृष्टानि पुनर्निलीयन्ते ।
सखि अनुपदिष्टशिक्षितचौर्यमार्गाणि नयनानि ॥ १८ ॥]

हसी यथा—

उवरि सुजतियदिढहाररज्जुणो सज्जिया जयं जेउं ।
जतोवलव्व कदप्पजंतवाहेण तुह सिहिणा ॥ १९ ॥

[उपरि सुयन्त्रितदृढहाररज्जू सज्जितौ जगज्जेतुम् ।
यन्त्रोत्पलाविव कन्दर्पयन्त्रवाहेन तव स्तनौ ॥ १९ ॥]

शशिलेखा यथा—

चलचेलंचलअंतरदरदावियइक्कऊरुमूलाओ ।
परिसिक्किरीउ पुरओ हरंति अहिय मयच्छीओ ॥ २० ॥

[चलच्चैलाञ्चलान्तरदरदर्शितैकोरुमूला ।
परिष्वष्किता. पुरतो हरन्त्यधिक मृगाक्ष्य ॥ २० ॥

जान्हवी यथा—

वम्महसहियसणाह अणविक्खियसामिभिच्चववहारं ।
विविहणहकं मिहुणस्स मोहणं जयइ जुज्झं व ॥ २१ ॥

[मन्मथसहायसनाथमनपेक्षितस्वामिभृत्यव्यवहारम् ।
विविधनखाङ्क मिथुनस्य मोहन जयति युद्धमिव ॥ २१ ॥

शुद्धिर्यथा—

जणमणमग्गेसु सुहेण वहइ कंदप्पसारहिसणाहो ।
थोरेहिं तुह किसोयरि सिहिणकिसोरेहिं रायरहो ॥ २२ ॥

[जनमनोमार्गेषु सुखेन उह्यते कन्दर्पसारथिसनाथ. ।
स्थूलाभ्या तव कृशोदरि स्तनकिशोराभ्या रागरथः ॥ २२ ॥

काली यथा—

कल्मलयदलो रणरणयपल्लवो देहदाहगुच्छिल्लो ।
गहिलत्तणकुसमो विरहभूरुहो फलइ मरणेण ॥ २३ ॥

[चित्तक्षोभदलो रणरणकपल्लवो देहदाहगुच्छिल' ।
ग्रहिलत्वकुसमो विरहभूरुह फलति मरणेन ॥ २३ ॥]

कुमारी यथा—

अन्नुन्नमंगघडणाघणमुवहाणीकइक्कबाहुलयं ।
अवरभुया अविरलविहियकंठगहणं सुयइ मिहुण ॥ २४ ॥

[अन्योन्यमङ्गघटनाघनमुपधानीकृतैकबाहुलतम् ।
अपरभुजेनाविरलविहितकण्ठग्रहणं स्वपिति मिथुनम् ॥ २४ ॥

मेधा यथा—

सरसेण पवरपरिमलघणेण मणहारिणा महग्घेण ।
मच्चइ सरए णववेसतरुणिमु(स)रएण मयणकरी ॥ २५ ॥

[सरसेन प्रवरपरिमलघनेन मनोहारिणा महार्घ्येण ।
माद्यति शरदि नववेषतरुणिसरकेण मदनकरी ॥ २५ ॥

सिद्धी यथा (सिद्धिर्यथा)—

दइयणहंकुससरसव्वणंकिए कंचुओ मुहवड्डव्व ।
तुह सुयणु मयणमयगलकुमयडे सहइ सिहिणभरे ॥ २६ ॥

[दयितनखाङ्कुशसरसव्रणाङ्किते कञ्चुको मुखपट इव ।
तव सुतनु मदनमदकलकुम्भतटे शोभते स्तनभरे ॥ २६ ॥

ऋद्धिर्यथा—

बहलंधतमसघोरा रयणी छणतुहिणकरसणाहावि ।
पियसहि मणहरपियवयणविरहवियणाविहुरियाण ॥ २७ ॥

[बहलान्धतमोघोरा रजनी क्षणतुहिनकरसनाथापि ।
प्रियसखि मनोहरप्रियवदनविरहवेदनाविधुरितानाम् ॥ २७ ॥

कुमुदिनी यथा—

अणुहवसरसाण विय अणुहवपरिणामपरममहुराण ।
अयि हियय विसयउवसमसुहाण उय अंतर गहणं ॥ २८ ॥

[अनुभवसरसानामिवानुभवपरिणामपरममधुराणाम् ।
अयि हृदय विषय-उपशमसुखानां पश्यान्तर गहनम् ॥ २८ ॥

धरणी यथा—

सुयणु तुय वयणरयणियरकिरणहठहरियविसमतमपसरे ।
नेहक्खयाय जइ जलइ जलउ दीवो रइहरमि ॥ २९ ॥

[सुतनु तव वदनरजनिकरकिरणहठहृतविषमतम प्रसरे ।
स्नेहक्षयाय यदि ज्वलति, ज्वलतु दीपो रतिगृहे ॥ २९ ॥

यक्षी यथा—

सुसिलठ्ठविंटमरगयमणिमयसिरकलसविलसिरसिरीया ।
मयणनिवसिविरवरजमलगुड्डुरा सुयणु तुह सिहिणा ॥ ३० ॥

[सुश्लिष्टवृन्तमरकतमणिमयशिर कलशाविलसच्छ्रीकौ ।
मदननृपशिविरवरयमलगुण्ठकौ सुतनु तव स्तनौ ॥ ३० ॥

वीणा यथा—

न सुयइ न रसइ न जिमइ न हसइ न य ललइ नवि य उल्लवई ।
सा दियहं वरइ रुयइ नवर तुह विरहदुहविहुरा ॥ ३१ ॥

[न स्वपिति न रसति न भुङ्क्ते न हसति न च ललति नापि चोल्लपति ।
सा दिवसं वृण्वती रोदिति केवल तव विरहदु खविधुरा ॥ ३१ ॥]

वाणी यथा—

थुइमुहलविविहवुहनिवहभसलउलविहियबहलहलबोल ।
परिचरइ कोवि मुणिरयणसूरिगुरुचरणसरसिरुह ॥ ३२ ॥

[स्तुतिमुखरविविधबुधनिवहभ्रमरकुलविहितबहलकलकलम् ।
परिचरति कोपि मुनिरत्नसूरिगुरुचरणसरसिरुहम् ॥ ३२ ॥

गन्धर्वी यथा—

कुणसि तुममणिसमणुवमसुहडिमहयपमुहरिउनिवइनिवहे।
समरमि अमरवहु रुइयरमणजणलाहहसमुहम् ॥ ३३ ॥

[करोषि त्वमनिशमनुपमसुभटत्वहतप्रमुखरिपुनृपतिनिवहे ।
समरे अमरवधूः रुचितरमणजनलाभहृष्टमुखीः ॥ ३३ ॥]

मञ्जरी यथा—

जयपलयपवणहरतइयनयणघणजलणजणियउसिणगुण ।
विरहियणमहह हयससि धुवमसरणमविरयं दहसि ॥ ३४ ॥

[जगत्प्रलयप्रवणहरतृतीयनयनघनज्वलनजनितोष्णतागुण ।
विरहिजनमहह हतशशिन् ध्रुवमशरणमविरतं दहसि ॥ ३४ ॥]

गौरी यथा—

अलहुदुहलहरि××लहिरगहिरभवजलहिवलयतरणखमं ।
जिणवरपवयणपवहणमणुसर जइ महसि सुहविहव ॥ ३५ ॥

[अलघुदुःखलहरीयुतगम्भीरभवजलधिवलयतरणक्षमम् ।
जिनवरप्रवचनप्रवहणमनुसर यदीच्छसि शुभविभवम् ॥ ३५ ॥]

कमलैव गुरुसंख्याविवक्षया ब्राह्मणी । पादलिप्तसूरेर्यथा—

गज्जंते खे मेहा फुल्ला नीवा पणच्चिया मोरा ।
नट्ठो चंदुज्जोओ वासारत्तो हला पत्तो ॥ ३६ ॥

[गर्जन्ते खे मेघा फुल्ला नीपाः प्रणर्तिता मयूरा ।
नष्टश्चन्द्रालोको वर्षारात्रिः सखि प्राप्ता ॥ ३६ ॥]

क्षत्रिया यथा—

संसारासारत्तं अज्जो जाणामि कामतत्तं च ।
विसुमरइ रमणिमणुखणमवि हयमणमहह नहु तहवि ॥ ३७ ॥

[संसारासारत्वमज्जो जानामि कामतत्त्वं च ।
विस्मरति रमणीमनुक्षणमपि हतमनः अहह न खलु तथापि ॥ ३७ ॥]

वश्या यथा—

तरुणियणमभयमयमिव अयि विरहिय जमिह मुणसि हयहियय ।
निःसंदेहं तं ते घोर हालाहलं चेय ॥ ३८ ॥

[तरुणिजनममृतमयमिव अयि विरहित यदिह जानासि हतहृदय ।
निःसंदेह तत्ते घोरं हालाहलं चैतत् ॥ ३८ ॥]

शूद्री यथा—

अयि अबुहहियय किमु विसमविसयरसविवसमणिसमवि भमसि ।
मुय कुमइ ससमउवसमपरिणइसुहमणहमणुहवसु ॥ ३९ ॥

[अयि अबुधहृदय किमु विषमविषयरसविवशमनिशमपि भ्रमसि ।
मुञ्च कुमतिं सशमोपशमपरिणतिसुखमनघमनुभव ॥ ३९ ॥]

गाढा यथा—

दिट्ठे तुममि सव्वुत्तममि आणदसिंदिरा दिट्ठी ।
तोयंजलीउ देइव्व देव दट्ठव्ववत्थूण ॥ ४० ॥

[दृष्टे त्वयि सर्वोत्तमे आनन्दस्यन्दिनी दृष्टिः ।
तोयाञ्जलीर्ददातीव देव द्रष्टव्यवस्तुभ्यः ॥ ४० ॥]

अगाढगाढा यथा—

जरिणो घयं व वसिणो वियड्ढतरुणा विवागअहियंति ।
परदारसगमसुहं निकामसरसपि न महति ॥ ४१ ॥

[ज्वरिणो घृतमिव वशिनो विदग्धतरुणा विपाकाहितमिति ।
परदारसंगमसुखं निकामसरसमपि नेच्छन्ति ॥ ४१ ॥]

दरगाढा यथा—

सारयससीवि सुंदरि न पावए तुह मुहोवमाणपय ।
तेणवि हयस्स ता कमलयस्स का उण गई हवउ ॥ ४२ ॥

[शारदशशी अपि सुन्दरि न प्राप्नोति तव मुखोपमानपदम् ।
तेनापि हतस्य तत्कमलस्य का पुनर्गतिर्भवतु ॥ ४२ ॥

सरलगाढा मनोरथस्य यथा—

महमहइ लच्छिमयकुडयनीवपरिमलभरेण घणसमओ ।
अइभरयपीयसुरसुरहियव वरतरुणिमुहकमल ॥ ४३ ॥

[प्रभवति लक्ष्मीमयकुटजनीपपरिमलभरेण घनसमयः ।
अतिभरपीतसुरासुरभीकृतमिव वरतरुणीमुखकमलम् ॥ ४३ ॥]

गाहाइ मुहदलदुगं गीई तलदलदुगं तु उवगीई ।
वच्चासे उग्गीई गीइच्चिय खंधसट्ठसटे ॥ ९ ॥

[गाथाया मुखदलद्विकं गीतिः, तलदलद्विकं तूपगीतिः ।
व्यत्यासे उद्गीतिर्गीतिरेव स्कन्धमष्टमटे ॥ ९ ॥]

'गाहाइ'त्ति सर्वत्र योज्यम् । गाथाया मुखदलद्विक गीतिः । पश्चार्धेपि षष्ठे मध्यके इत्यर्थः । गाथायास्तलदलद्विकं पुनरुपगीतिः । पूर्वार्धेपि षष्ठो लघुरित्यर्थः । गाथाया दलयोर्व्यत्यासे विपर्यये

उद्गीतिः। पूर्वार्धे अपरार्धमपरार्धे पूर्वार्धमित्यर्थः। एव तिस्रोपि गीतय पथ्याविपुलाचपलाभेदसंयोगे षोडशषोडशभेदाः स्युस्ततः सर्वाग्रेण गाथानां चतु षष्टिभेदाः। यदाह—

एकैव भवति पथ्या तिस्रो विपुलास्ततश्चतस्त्रः।
चपलाभेदैस्त्रिभिरपि भिन्ना इति षोडशार्याः स्युः ॥ ४४ ॥

गीतीना त्रयमित्थ प्रत्येक षोडशप्रकार स्यात्।
साकल्येनार्याणामिमे विकल्पाश्चतुःषष्टिः ॥ ४५ ॥

तथा गीतिरेवाष्टमस्य गुरोः स्थाने टगणे कृते स्कन्धम्। आर्यागीतिरिति पिङ्गलः। लघुचतुष्कात् द्विद्विलघुवृद्ध्या चेद् स्कन्धमेकोनत्रिंशद्विध यथा—'पिम्मो शल्लो पाणी पहिओ पउरो परायणो परमो' इत्यादिगाथात्रयम्। तथा दलद्वयेपि षष्ठे लघावुपस्कन्धम्। प्रथमार्धे षष्ठे लघावुत्स्कन्धम्। अन्त्यार्धे षष्ठे लघाववस्कन्धम्। पूर्वार्धे स्कन्धमपरार्धे गीतिस्तथा पूर्वार्धे गीतिरपरार्धे स्कन्धकमिति सङ्कीर्णस्कन्धमपि स्कन्धोपलक्षणाज्ज्ञेयम् ॥ ९ ॥

उदा०—जउगोलव्व विभिज्जंति इत्थिआग्गीइ संगया वहवे।
तीइवि कणयंपिव जे उ णिम्मला ते पुणो जए विरला ॥ ९.१ ॥

[जतुगोला इव विभिद्यन्ते स्त्र्यग्निना सगता वहव ।
तस्यामपि कनकमिव ये तु निर्मलास्ते पुनर्जगति विरला ॥ ९ १ ॥]

'कणयंपिव'त्ति 'मिव पिव विव व्व व विअ इवार्थे वा' (हे० ८ २ १८२) इति विवस्थाने पिव. ॥ ९ १ ॥

उदा०—उव गीईइ कुरंगुव्व मोहिओ ससिमुहीइ जणो।
हम्मइ वम्महवाहेण निद्दयं पुंखियसरेण ॥ ९.२ ॥

[पश्य गीत्या कुरङ्ग इव मोहित शशिमुख्या जन ।
हन्यते मन्मथव्याधेन निर्दय पुङ्खितशरेण ॥ ९ २ ॥]

'उय' इत्यव्ययं पश्येत्यर्थे। उपगीतिपक्षे तु 'कगचजतदपयवा प्रायो लुक्' (हे०८·१· १७७) इति पलुक्। पो व इति तु प्रायिकम्। 'हम्मइ'त्ति 'हन्खनोन्त्यस्य' (हे० ८ ४·२४४) इति म्म. ॥ ९·२ ॥

उदा०—किज्जइ तीइ तुह गुणुग्गीइविणोओ विरहदुःखे।
लुप्पइ वाहुप्पीलेण नवर वराईइ भक्खणं कंठो ॥ ९.३ ॥

[क्रियते तया तव गुणोद्गीतिविनोदो विरहदुखे ।
लुम्पति वाष्पोत्पीडेन केवल वराक्या भक्षणं कण्ठ ॥ ९.३ ॥

'वराईइ'त्ति वराक्या.। 'स्वराणा स्वरा' (हे ८ ४ २३८) इति ह्रस्वः ॥ ९·३ ॥

उदा०—अथिरत्ति जिव्व चिहया उअ पच्चक्खं धया इव पवणपहया।
अजरामरुव्व ववहरइ जीवलोओ तहावि हा साहसिओ ॥ ९.४ ॥

- [अस्थिरा एव जीव विभवा पश्य प्रत्यक्ष ध्वजा इव पवनप्रहता ।
अजरामर इव व्यवहरति जीवलोकस्तथापि हा साहसिक' ॥ ९ ४ ॥

स्पष्टम् । सर्वगीतिस्कन्धभेदोदाहरणानि व्यासभयान्नोक्तानि ॥ ९.४ ॥

गीइविसेसा चउरो रिउछंदाई इहत्थि अवरेवि ।
गाहपमुहा य गाहाड अट्ठभेया जओ भणियम् ॥ १० ॥

[गीतिविशेषाश्चत्वारो रिपुच्छन्दाद्या इह सन्त्यपरेपि ।
गाहप्रमुखाश्च गाथाया अष्ट भेदा यतो भणितम् ॥ १० ॥]

गीतेर्विशेषाश्चत्वारो रिपुच्छन्दाद्या इह प्रकरणे अपरेपि 'अत्थि'त्ति सन्ति 'अत्थिस्त्यादिना' (हे० ८·३·१४८) इति अत्थि. । गाथप्रमुखा गाथाया अष्टभेदाः सन्ति । चकाराज्जातीफलं नवमम् । यतो भणितं शास्त्रान्तरे ॥ १० ॥

गीइ रिउच्छंदा सत्तमंमि तगणे, तइज्जए ललिया ।
दुहिं भद्दिया, विचित्ता जहिच्छतगणा विणा छट्ठं ॥ ११ ॥

गाहामुहदलअंतिमगुरुपच्छा दुन्न दुन्न टगणाण ।
वुड्ढीइ कमा गाहो उग्गाह-विगाह-अवगाहा ॥ १२ ॥

संगाहो उवगाहो य गाहिणी अह जहिच्छविहियाए ।
दुदुटगणविवुड्ढीए मालागाहो महाछंदो ॥ १३ ॥

[गीतिः रिपुच्छन्दाः सप्तमे तगणे, तृतीये ललिता ।
द्वाभ्यां भद्रिका, विचित्रा यथेच्छतगणा विना षष्ठम् ॥ ११ ॥

गाथामुखदलान्तिमगुरोः पश्चाद् द्वयोर्द्वयोष्टगणयो. ।
वृद्ध्या क्रमात् गाथ उद्गाथविगाथावगाथाः ॥ १२ ॥

संगाथ उपगाथश्च गाथिनी अथ यथेच्छविहितया ।
द्विद्विटगणविवृद्ध्या, मालागाथो महाछन्दः ॥ १३ ॥]

आद्यगाथाया 'गीइ'त्ति सर्वत्र योज्यम् । गीतिरेव सप्तमे तगणे पञ्चमात्रे रिपुच्छन्दाः । गीतिरेव तृतीये तगणे ललिता । गीतिरेव द्वयोस्तृतीयसप्तमतगणयोर्भद्रिका । गीतिरेव षष्ठगणं विना यथेच्छ तगणैर्विचित्रा । तथा गाथाया मुखदले अन्तिमस्य गुरोः पश्चादेकटगणवृद्ध्या जातिफलमनुक्तमपि ज्ञेयम् । द्वयोर्द्वयोष्टगणयोर्वृद्ध्या क्रमात् गाथ-उद्गाथ-विगाथ-अवगाथा. संगाथ उपगाथश्च गाथिनीति स्यु' । अष्टभिष्टगणैर्जातिफल नवभिर्गाथ एकादशभिरुद्गाथस्त्रयोदशभिर्विगाथः पञ्चदशभिरवगाथः सप्तदशभि. संगाथ. एकोनविंशत्योपगाथ एकविंशत्या गाथिनीत्यर्थः । अथ यथेच्छ विहितया न तु प्रमितया द्विद्विटगणविवृद्ध्या मालागाथो महाच्छन्द' स्यात् । अमितटगणत्वाच्चास्य महाशब्दः । सर्वेषु चैतेषु जातिफलादिषूत्तरार्धं गाथा एव ॥ ११–१३ ॥

रिपुच्छन्दा यथा—

पियतक्करे कडिल्लं कड्ढते वेविरीइ नवोढाए ।
रमणवलत्थेण कओ किंकिणिसत्थेण कलयलो महल्लो ॥ ४६ ॥

[प्रियतस्करे कटिवस्त्र कर्षति वेपमानाया नवोढाया ।
रमणपर्यस्तेन कृत किङ्किणीसार्थेन कलकलो महान् ॥ ४६ ॥]

ललिता यथा—

जह मग्गो पुलइज्जए साणद पाउसस्स व पियस्स ।
तह सरयाइ-रिऊणं व वयसि किं इयरयाण वि जणाण ॥ ४७ ॥

[यथा मार्ग प्रलोक्यते सानन्द प्रावृष इव प्रियस्य ।
तथा शरदादि-ऋतूनामिव सखि किं इतरेषामपि जनानाम् ॥ ४७ ॥]

भद्रिका यथा—

लक्खइ लक्खेण दइअस्स दंसण सगमो उण कोडीए ।
वयणं कोडाकोडीइ अमुल्लमालिंगणं तु हला इक्कं ॥ ४८ ॥

[लक्ष्यते लक्षेण दयितस्य दर्शन, सगम पुन कोट्या ।
वचन कोटाकोट्या, अमूल्यमालिङ्गन तु सखि एकम् ॥ ४८ ॥]

विचित्रा यथा—

रुइओ न दीसइ जए जणो अह दीसए ता न होइ नेहिल्लो ।
निद्धोवि दुल्लहुच्चिय विहडए लद्धोवि मामि किं कुणिमो ॥ ४९ ॥

[रुचितो न दृश्यते जगति जनोऽथ दृश्यते तदा न भवति स्निग्ध ।
स्निग्धोपि दुर्लभ एव, विघटते लब्धोपि मातुलानि किं कुर्म ॥ ४९ ॥]

जातिफलं यथा—

जो जस्स कए घडिओ सघडइ सुदूरगोवि तस्सेव जणो ।
वज्झति विंझवणसभवावि रायंगणे करिणो ॥ ५० ॥

[यो यस्य कृते घटित सघटति सुदूरगोपि तस्यैव जन. ।
वध्यन्ते विन्ध्यवनसभवा अपि राजाङ्गणे करिण ॥ ५० ॥]

गाथो यथा—

दइए दावियविप्पियसएवि सुकुलगणाण सब्भावनिब्भर पिम्म ।
पाएहि य ताडियाउ वि रविणा वियसति नलिणीओ ॥ ५१ ॥

[दयिते दर्शितविप्रियशतेपि सुकुलाङ्गनाना सद्भावनिर्भर प्रेम ।
पादैश्च ताडिता अपि रविणा विकसन्ति नलिन्य ॥ ५१ ॥]

उद्गाथो यथा—

अविरामजलिरउद्दामदइयविच्छोहहुयवहुच्छलिय-
धूमरिंछोलिदूमियाइ व ।
अणवरय चेव झरति पहियघरिणीण नयणाइ ॥ ५२ ॥

[अविरामज्वलितोद्दामदयितविरहहुतवहोच्छलित-
धूमसमूहदूनानीव ।
अनवरतं चैव झरन्ति पथिकगृहिणीना नयनानि ॥ ५२ ॥]

विगाथो यथा—

सरहसणमतसामतमोलिदिप्पंतमउडरयणालिकिरण-
कच्छुरियचरणजुयलस्स **सिद्धरायस्स** ।
महमहइ कोवि माहप्पपरिमलो भुवणवलयमि ॥ ५३ ॥

[सरभसनमत्सामन्तमौलिदीप्यमानमुकुटरत्नालिकिरण-
कच्छुरितचरणयुगलस्य सिद्धराजस्य ।
प्रसरति कोपि माहात्म्यपरिमलो भुवनवलये ॥ ५३ ॥]

अवगाथो यथा—

तेलुक्कचंदगुज्जरनरिंद**जयसिंह**एवनिप्पद्धवायमाणसतलाय-
गंभीरगब्भनिब्भरनिवासदुल्ललिय ।
सिरिधम्मसूरिमुनिरायपायपउम नमसामि ॥ ५४ ॥

[त्रैलोक्यचन्द्रगुर्जरनरेन्द्रजयसिंहदेवानि प्रत्यवाय (?) मानस-
तडागगभीरगर्भनिर्भरनिवासदुर्ललितम् ।
श्रीधर्मसूरिमुनिराजपादपद्म नमामि ॥ ५४ ॥]

सगाथो यथा—

पियमरणसोयरोयतदीणणिप्पुत्तनारिधणच्चायकित्तिसभारभरिय-
भुवणंतराल भूवालतिलय सिरि**कुमरवाल** किं भणिमो ।
नत्थि न आसि ण होही तुह तुल्लो भूवई भुवणे ॥ ५५ ॥

[प्रियमरणशोकरुदद्दीननिष्पुत्रनारीधनत्यागकीर्तिसभारभरित-
भुवनान्तराल भूपालतिलक श्रीकुमारपाल किं भणाम ।
नास्ति नासीन्न भविष्यति तव तुल्यो भूपतिर्भुवने ॥ ५५ ॥]

उपगाथो यथा—

तुह सुमुहि मुह ससिमण्डल च निम्मविय दोवि रम्माइ नूण निउणेण
सारकलणाय तेण कमलासणेण कोऊहलाउ तुलियाइं, तेसु तुज्झ मुह ।
गरुयति महीइ गय इयर तु नहुमि लहुयति ॥ ५६ ॥

[तव सुमुखि मुखं शशिमण्डलं च निर्माय द्वेपि रम्ये नूनं निपुणेन
सारकलनाय तेन कमलासनेन कौतूहलात्तुलिते, तयोस्तव मुखम् ।
गुर्विति महीं गतमिरतत्तु नभसि लघुकमिति ॥ ५६ ॥]

गाथिनी यथा—

चलवलिरचवलकिमिकुच्छणिज्जविगरालउग्गदुग्गंधरधवीभच्छ-
याणचम्मावणद्धघणरुहिरमसमवद्धअट्ठिकूडाण कूडमारोविय हयासेहिं ।
नारिनियवाण कईहिं किंपि हद्धी महग्घत्त ॥ ५७ ॥

[चलद्वलनशीलचपलकृमिकुत्सनीयविकरालोग्रदुर्गन्धरन्ध्रवीभत्स-
मानचर्मावनद्धघनरुधिरमासमवद्धास्थिकूटाना कूटमारोपित हताशैः ।
नारीनितम्बाना कविभि किमपि हा धिक् महार्घत्वम् ॥ ५७ ॥]

मालागाथो यथा—

भिडणुज्झडणि सकयग्गहाणि दट्ठाहराणि घगधायघुम्मिघोराणि
नहरपहरुच्छलतरुहिराणि खेयपगलतसेयबिंदूणि पयडउद्धुसि-
यरोमकूवाणि मणियतुमुलाणि लुलियअवयसकुसुमउव्वतरे-
णुपडलाणि कणिरकंकणकलापतूरारवाणि वायालविविहकेली-
विहंगवदिण अमदहलवोलवहुलवड्ढियरसाणि मौलिप्फुरतधूमो-
लिलोलतूलपईवनारयविसेससभुकि(धुक्क)जुज्झपसराणि ।
रायंधमिहुणमोहणरणाणि णिव्विग्घमग्घतु ॥ ५८ ॥

[मीलने सकचग्रहाणि दष्टाधराणि घनघातघूर्णितघोराणि नखर-
प्रहारोच्छलद्रुधिराणि खेदप्रगलत्स्वेदविन्दूनि प्रकटोद्ध्वस्तरोम-
कूपाणि मणिततुमुलानि लुलितावतसकुसुमोद्वान्तरेणुपटलानि
क्वणत्कङ्कणकलापनूर्यारवाणि वाचालविविधकेलीविहगवन्दी-
नाममन्दकोलाहलवहुलवर्धितरसानि मौलिस्फुरद्धूमालिलोल-
चूलप्रदीपनारदविशेषसधुक्षितयुद्धप्रसराणि ॥
रागान्धमिथुनमोहनरणानि निर्विघ्नं राजन्ताम् ॥ ५८ ॥]

एवं जातिफलमुखदलान्त्यगुरोः पूर्वे द्विद्विटगणवृद्ध्या क्रमेण दामोद्दामविदामावदामसंदामोपदामदामिनीमालादामा अष्टौ ज्ञेयाः ॥ ११–१३ ॥

पंचाणणललिया रविदिसाहिं नवदसहिं मलयमारुययं ।
रासो उ सत्ततेरसहिं विसमसमपयकलाहिं कमा ॥ १४ ॥

[पञ्चाननललिता रविदिशाभिर्नवदशभिर्मलयमारुतम् ।
रासस्तु सप्तत्रयोदशभिर्विषमसमपादकलाभिः क्रमात् ॥ १४ ॥]

विषमयोः प्रथमतृतीययोः समयोर्द्वितीयचतुर्थयोः पादयोः कलाभि क्रमात् द्वादशदशसंख्याभिः पञ्चाननललिता, नवदशसंख्याभिर्मलयमारुतकं, रासस्तु पुनः सप्तत्रयोदशसंख्याभिः ॥ १४ ॥

उदा०—पंचाणणललियाइं । भयभिंभललोयणु ॥
सुमरिवि अज्जवि रन्ने । तहिं त्रासइ मृगगणु ॥ १४·१ ॥ पंचाननललिया ।

[पञ्चाननललितानि । भयविह्वललोचन ॥
स्मृत्वाद्याप्यरण्ये । तत्र त्रस्यति मृगगण ॥ १४ १ ॥

उदा०—तत्ती सीयली । सेलावा केहा ॥
धण उत्तावली । प्रिय मंदसिणेहा ॥ १४·२ ॥ मलयमारुयय कस्सवि ।

[तप्तशीतलयो । मेलन कीदृशम् ॥
गृहिण्युत्सुका । प्रियो मन्दस्नेह ॥ १४ २ ॥ मलयमारुत कस्यापि]

उदा०—नहि निहालिवि । समुन्नयघणु धणनिरासु ।
पहिउ पाउसि । करइ सासिहि जिट्ठमासु ॥ १४·३ ॥ रासो ।

[नभसि निभाल्य । समुन्नतधन गृहिणीनिराश ॥
पथिक प्रावृषि । करोति श्वासैर्ज्येष्ठमासम् ॥ १४ ३ ॥]

स्पष्टानि । नवर 'धण'त्ति प्रिया ॥ १४ ३ ॥

तेरसएक्कारसहिं नु दोहओ एय समपए अंते ।
गुरुलहुणो कुण, अह विणिमएण अवदोहओ एसो ॥ १५ ॥

[त्रयोदशैकादशभिस्तु दोहक एतस्य समपादयोरन्ते ।
गुरुलघू कुरु, अथ विनिमयेनावदोहक एष ॥ १५ ॥]

विषमसमपदकलाभिः क्रमात् त्रयोदशैकादशसंख्याभिः पुनर्दोहकः । अत्राम्नायः । एतस्य दोहकस्य समपादे द्वितीये तुर्ये चान्ते गुरुलघू कुरु । एकादशकलासु अष्टकलोर्ध्वं गुरुलघुभ्यामेव मात्रात्रयं पूरयेत्यर्थः । अथ विनिमयेन विषमसमाङ्घ्रिव्यत्ययेनैष दोहक एवावदोहकः ॥ १५ ॥

उदा०—जि नर निरग्गल गलगलह । मुग्गल जंगलु खंति ॥
ते प्राणिहि दोहय अहह । बहु दुह इहि बुड्डंति ॥ १५·१ ॥ दोहओ ।

[ये नरा निरर्गला ××× । मूर्खा जाङ्गल खादन्ति ।
ते प्राणिना द्रोहका अहह । बहुदुःखे इह मज्जन्ति ॥ १५ १ ॥]

'मुग्गलु'त्ति मूर्खा ॥ १५ १ ॥

उदा०—फुल्लंधुय धावंति । सहि सहरिस सहयारवणी ॥
कोइलरवि मग्गंति । पाअव दोहय महुसमई ॥ १५·२ ॥ अवदोहओ ।

[भ्रमरा धावन्ति । सखि सहर्षं सहकारवने ॥
कोकिलरवेण मार्गयन्ते । पादपा दोहदान्मधुसमये ॥ १५ २ ॥]

फुल्लंधुया भ्रमरा । पादपा दोहदान्मार्गन्ति ॥ १५ २ ॥

उवदोहयसेगकलाऊणेहिं कलादुगाहिएहिं तु ।
संदोहयमसमेहिं दोहयपाएहि पभणन्ति ॥ १६ ॥

[उपदोहकमेककलाहीनाभ्यां कलाद्विकाधिकाभ्यां तु ।
संदोहकमसमाभ्या दोहकपादाभ्यां प्रभणन्ति ॥ १६ ॥]

दोहकविषमाङ्घ्रिभ्यामेककलाहीनाभ्यामुपदोहकं कलाद्विकाधिकाभ्यां पुनः संदोहकं प्राहुर्वृद्धाः ॥ १६ ॥

उदा०—जुज्झिय भाउ य दो हय । गयरहभडसंजुत्त ।
भरहबाहुबलि सुव्वइं । अवरह कित्तिय मत्त ॥ १६·१ ॥ उवदोहओ ।

[योधितौ भ्रातरौ च द्वौ हय- । गजरथभटसंयुक्तौ ।
भरतबाहुबली श्रूयते । अपरेषा कियती मात्रा ॥ १६ १ ॥]

भ्रातरौ द्वौ । हयगजेत्यादि ॥ १६·१ ॥

उदा०—न कलइ दुहसंदोह अविरल । परतियलालसमुद्ध ।
मंजर दंडु कि दिक्खइ उवरि । दद्धढ दुद्धह लुद्ध ॥ १६·२ ॥ संदोहओ ।

[न कलयति दु खसदोहमविरल । परस्त्रीलालसो मुग्ध ।
मार्जारो दण्ड किं पश्यत्युपरि । दग्धो दुग्धस्य लुब्ध. ॥ १६ २ ॥]

'मजर'त्ति 'मार्जारस्य मजरवंजरौ' (हे० ८·२·१३२) इति मार्जारः ॥ १६·२ ॥

तेरसकलेहिं पाएहिं होइ उद्दोहओ असेसेहिं ।
चूडालदोहओ समपायंतकएण तगणेण ॥ १७ ॥

[त्रयोदशकलैः पादैर्भवत्युद्दोहकोऽशेषै. ।
चूडालदोहक समपादान्तकृतेन तगणेन ॥ १७ ॥]

पूर्वार्धे कन्य (?) । समपादयोरन्ते एकादशकलोर्ध्वं कृतेन पञ्चमात्रेण चूडालदोहकः स्यात् । चूडा तगणलक्षणास्यास्तीत्यर्थः ॥ १७ ॥

उदा०—कुमइ जि मइरइ करइं रइ । नरइं ति वेयरणिहि नइहिं ।
रुंदरउद्दोहयतडिहिं । लुलहि पूयलोहियमइहिं ॥ १७·१ ॥ उद्दोहओ ।

[कुमतिर्यो मदिरायां करोति रतिं । नरकेसौ वैतरण्या नद्याम् ।
विस्तीर्णरौद्रोभयतट्याम् । पतति पूयलोहितमय्याम् ॥ १७·१ ॥]

रुन्दरोद्रौभयतट्याम् 'लुलहिं'ति पतति ॥ १७·१ ॥

उदा०—सुहि अच्छंतह माणुसह । विहिवसि कुइ कुग्गाहु चडुट्टइ ।
जिणि जसु नासइ जणु हसइ । मणि अवणइ तणि दाहु पयट्टइ ॥ १७·२ ॥
चूडालदोहओ जिणसिहसूरिस्स ।

[शुभे सता मनुष्याणाम् । विधिवशात्कोपि कुग्रह आपतति ।
येन यशो नश्यति जनो हसति । मनस्यवनतिस्तनौ दाह प्रवर्तते ॥ १७ २ ॥]

विसमेसु दुन्नि टगणा समेसु पो टो तओ दुसुवि जत्थ ।
लहुओ कगणो लहुओ कगणो तं मुणह मागहियं ॥ १८ ॥

[विषमयोर्द्वौ टगणौ समयोः षट्स्ततो द्वयोरपि यत्र ।
लघुः कगणो लघु. कगणस्तां जानीत मागधिकाम् ॥ १८ ॥]

विषमयोर्द्वौ चतुर्मात्रौ समयोः पादयोरेक षण्मात्र. एकश्चतुर्मात्रस्ततो द्वयोरपि पादयोर्लघुक. कगणो लघुक कगणो यत्र ता मागधिका 'मुणह'त्ति 'ज्ञो जाणमुणौ' (हे० ८ ४·७) इति जानीत। लकलकत्ति सिद्धे लहुओ इत्यादि सूत्रवैचित्र्यार्थम् ॥ १८ ॥

उदा०—किमिच्छह जुवइसंगमं । जाणंतावि जणा जिणागमं ॥
समणो किल कूलवालओ । मागहियाइ कओ दुहालओ ॥ १८·१ ॥ मागहिया ।

[किमिच्छथ युवतिसगम । जानन्तोपि जना जिनागमम् ॥
श्रमण किल कुलवाल्क । मागधिकया कृतो दु खालय ॥ १८ १ ॥]

किलेत्याप्तोक्तौ । कुलवालको व्रती । मागधिकाख्या वेश्या । तत्कथा चाम्नायगम्या ॥ १८ १ ॥

टा चउरो जो ण मुहे गुरुच्चियंतिल्लओ लहू नवमो ।
मत्तासमयं; पंचमअट्ठमलहुणो उ विसिलोओ ॥ १९ ॥

[टाश्चत्वारो जो न मुखे गुरुरेवान्तिमो लघुर्नवम. ।
मात्रासमक, पञ्चमाष्टमौ लघू तु विश्लोक. ॥ १९ ॥]

चत्वारश्चतुर्मात्रास्तेष्वादौ न जगण । अन्ते भव इति डिल्ले (हे०८२१६३) अतिल्लो अन्त्यो गुरुरेव नवमो लघुर्मात्रासमकम् । पञ्चमाष्टमौ लघू पुनर्विश्लोकः । शेषमुपचित्रा यावन्मात्रासमकवत् ॥ १९ ॥

उदा०—निगमिज्जंतं विसउम्मत्ता- । समयं मन्नहि [अ]बुहा सत्ता ।
न उणो कालिण निगमिज्जंतं । अप्पाणं चिंतहि निब्भंतं ॥ १९ ॥ मत्तासमय ।

[निगम्यमान विषयोन्मत्ता. समय मन्यन्ते अवुधा सत्त्वा ॥]
न पुन कालेन निगम्यमानम् । आत्मान चिन्तयन्ति निभ्रान्तम् ॥ १९·१ ॥

उन्मत्ता ग्रहिला' । समय कालम् । निब्भतं भ्रान्तिहीनम् ॥ १९ १ ॥

उदा०—निच्चुवि नवं करेवि सिलोयं । आवज्जिवि नवनवपहुलोयं ॥
जहि किज्जइ उयरह पूरणयं । तं पंडियत्तमिह आयुखयं ॥ १९·२ ॥ विसिलोऊ ।

[नित्यमपि नव कृत्वा श्लोकम् । आवर्ज्य नवनवप्रभुलोकम् ॥
यदि क्रियते उदरस्य पूरणम् । तत्पण्डितत्वमिहायु क्षयम् ॥ १९ २ ॥]

चित्ता नवमोवि हु, वाणवासिया नवमबारसा लहुणो ॥
नवमगुरू उवचित्ता, पायाउलयं इमाण पाएहिं ॥ २० ॥

[चित्रा नवमोपि खलु, वानवासिका नवमद्वादशौ लघू ।
नवमगुरुरुपचित्रा, पादाकुलकमेतेषा पादै ॥ २० ॥]

नवमो लघु. । अपिशब्दात्पञ्चमाष्टमौ लघू चित्रा। हुर्निश्चये। नवमद्वादशौ लघू वानवासिका ।

नवमो गुरुरुपचित्रा। एषा मात्रासमकादीनां पादैर्बद्धं पादाकुलकम्। तच्च द्विकात्रिकचतुष्कसंयोगभेदात्पञ्चषष्टिविधं यदाह—

द्विजातिजा विकल्पाः स्युस्त्रिंशत्त्रिशत्त्रिजातिजाः।
चतुर्जातिभवाः पञ्च पञ्चषष्टिरितीरिताः ॥ ५९ ॥

ग्रन्थगौरवभयान्न विवृता. ॥ २० ॥

उदा०—जे जम्महु असुणियपिम्मरसा। जे मूलहु अकलियविरहदसा ॥
पहरिसविसायविमुक्कचित्ता। धन्न ति मुणिवर विमलचरित्ता ॥ २० १ ॥ चित्ता।

[ये जन्मनोऽज्ञातप्रेमरसा । ये मूलादकलितविरहदशा ॥
प्रहर्षविषादविमुक्तचित्ता । धन्यास्ते मुनिवरा विमलचरित्रा. ॥ २०.१ ॥]

स्पष्टा ॥ २०.१ ॥

उदा०—पई पियठाणाउ भंसियाओ। देव नियक्किवाणवासियाओ ॥
तग्गयसलिलंसुपहि अणिसं। रिउनिवसिरीउ रुयंतिव भिसं ॥ २०.२ ॥

[त्वया प्रियस्थानाद्भ्रंशिता देव निजकृपाणवासिता ॥
तद्गतसलिलाश्रुभिर्नित्यं रिपुनृपश्रियो रुदन्तीव भृशम् ॥ २०.२ ॥]

'पइ'त्ति त्वया प्रियस्थानात्सहवासाद्भ्रंशिता देव स्वखड्गे पराश्रये वासिताः। असिगतजलाश्रुभिर्नित्यं रिपुनृपश्रियो रुदन्तीव भृशम् ॥ २०.२ ॥

उदा०—उय चित्तालिहियावि हु वाला। संमोहइ पीयाविव हाला ॥
पच्चक्खं पुण दिट्ठा किर सा। हालाहलमिव मारइ सहसा ॥ २०.३ ॥ उवचित्ता।

[पश्य चित्रालिखितापि खलु बाला । संमोहयति पीतेव हाला ॥
प्रत्यक्षं पुनर्दृष्टा किल सा । हालाहलमिव मारयति सहसा ॥ २०.३ ॥]

स्पष्टा ॥ २० ३ ॥

उदा०—चंदुज्जोओ चंदणलेवो। कुवलयसिज्जा कमलुक्खेवो ॥
दाहिणमारुयउ य कप्पूरं। अहियं विरहे डहइ सरीरं ॥ २०.४ ॥

पायाकुलयं कस्सवि।

[चन्द्रोद्योतश्चन्दनलेप । कुवलयशय्या कमलोत्क्षेप ॥
दक्षिणमारुतश्च कर्पूर । अधिकं विरहे दहति शरीरम् ॥ २० ४ ॥]

कमलोत्क्षेपः पद्मदलोपवीजनम्। कर्पूरं वीर्ये शीतलम्। यदाह—

कटुतिक्तोष्णमगुरु स्निग्धं वातकफापहम्।
तिक्तं सुरभि शीतं च कर्पूरं लघु लेखनमिति ॥ ६० ॥ ॥ २०.४ ॥

चउ चा टगणो मुत्तावलिया पो टदुगका पुणो वयणं ॥
तं चउसु अंतजमियं मडिला पाएसु दुसु दुसु अ अडिला ॥ २१ ॥

[चत्वारः चाः टगणो मुक्तावलिका; पटद्विकका. पुनर्वदनम्।
तच्चतुर्ष्वन्तयमित मडिला पादयोर्द्वयोर्द्वयोश्चाडिला ॥ २१ ॥]

चत्वारस्त्रिमात्रा एकश्चतुर्मात्रो मुक्तावलिका। एकः षण्मात्रो द्वौ चतुर्मात्रावेको द्विमात्रः पुनर्वदनम्। तदेव चतुर्ष्वपि पादेष्वन्ते यमकित मडिला। द्वयोर्द्वयोः पादयोः पुनराडिला ॥ २१ ॥

उदा०—न सुयइ न हसइ न हु सा जंपइ। सुहय तरुणि तुह विरहे संपइ।
केलिण्हाणभोयणविहिविसए। केवलमुत्ता वलियं ससए ॥२१·१॥ मुत्तावलिया।

[न स्वपिति न हसति न खलु सा जल्पति। सुभग तरुणी तव विरहे सम्प्रति।
केलिस्नानभोजनविधिविषये। केवलमुक्ता वलित श्वसिति ॥ २१ १ ॥]

केवलमुक्ता सती वलिय अत्यर्थं श्वसिति ॥ २१·१ ॥

उदा०—जउ तुह तिहुयणनाह निहालिउ। तउ मइं हेलह(इ) दुहु अवहेलिउ।
जउ तुह पवयणु पाविउ सामिय। तउ मह पूरिय सयलवि कामिय ॥ २१ २ ॥
वयण।

[यदा त्व त्रिभुवननाथ निभालित। तदा मया हेलया दु खमवहेलितम्।
यदा तव प्रवचन प्राप्त स्वामिन्। तदा मम पूरित सकलमपि कामितम् ॥ २१·२ ॥]

उदा०—चिरमडिलहं भवरन्नि असत्थ[हं]। जे आसासय धम्मियसत्थहं।
पणमह मुणियजिणागमसत्थहं। ताहँ गुरुहँ तिहुयणवि पसत्थहं ॥ २१·३ ॥
[मडिला।]

[चिरमटनशीलाना भवारण्येऽस्वस्थाना। ये आश्वासका धार्मिकसार्थानाम् ॥
प्रणमत ज्ञातजिनागमशास्त्रेभ्य। तेभ्यो गुरुभ्यस्त्रिभुवनेपि प्रशस्तेभ्य ॥ २१ ३ ॥]

चिरमटनशीलाना भवारण्ये अश्व(स्व)स्थाना ये आश्वासका धार्मिकसार्थाना प्रणमत ज्ञातजिनागमशास्त्रेभ्यस्तेभ्यो गुरुभ्यस्त्रिभुवनेपि प्रशस्तेभ्यः। 'अडिलह'त्ति अटितु शीलमेषामिति। 'तच्छीलाद्यर्थस्येर' (हे० ८ २ १४५) इति अडिर इति सिद्धे 'रस्य लो वा' (हे० ८ २ २२६) इति लत्वम् ॥ २१ ३ ॥

उदा०—निअडि लयहं परिअडहिं सिलीमुह। मयणि निसिय ससिसिलह सिलीमुह ॥
तुह विरहानलि सुसियवसंतह। पहिय पवेसुवि विसमु वसंतह ॥ २१·४ ॥
अडिला।

[निकटे लताना पर्यटन्ति शिलीमुखा। मदनेन निशाता शशिशिलाया शिलीमुखा ॥
तव विरहानले शुष्कवसान्त्रस्य। पथिक प्रवेशोपि विषमो वसन्तस्य ॥ २४ ४ ॥]

निकटे लताना कुसुमसौरभात्पर्यटन्ति भ्रमराः। मदनेन निशाताः शशिशिलाया शराः। तव विरहानलशुष्कवसान्त्रस्य हे पथिक प्रवेशोपि विषमो वसन्तस्य दूरे प्रकर्ष. ॥ २१ ४ ॥

पद्धडिया टचउक्कं चरमे टे मज्झका, न विसमे जो।
टदुगं तगणो खण्डं, चउ ता मयणावयारुत्ति ॥ २२ ॥

[पद्धटिका टचतुष्कं चरमे टे मध्यकौ, न विषमे ज ।
टदुग तगण खण्डं, चत्वारस्ता मदनावतार इति ॥ २२ ॥]

चतुर्मात्रचतुष्कं पद्धटिका । तत्रान्त्ये चतुर्मात्रे मध्यकावेव । न च विषमे जगणः । तथा द्वौ चतुर्मात्रावेक. पञ्चमात्र. खण्डम् । तथा चत्वार. पञ्चमात्रा मदनावतार' । इति शब्द. प्रकारार्थः एतत्प्रकाराणि छन्दासि सूचयति । एकः षण्मात्रश्चत्वारः समा मध्यकाश्चतुर्मात्रा हेला । अजाः समाः पञ्च चतुर्मात्राः एकः पञ्चमात्रोऽधिकाक्षरा । द्वौ त्रिमात्रौ त्रयश्चतुर्मात्रा एकस्त्रिमात्रो मञ्जिरी । षट्पञ्चचतुस्त्रिद्विमात्रा अरविन्दमिति पद्धटिकाप्रकाराणि । एकः षण्मात्र एकश्चतुर्मात्र एकस्त्रिमात्र उपखण्डम् । एकः षण्मात्रो द्वौ चतुर्मात्रौ खण्डितेति खण्डप्रकाराणि । एतत् त्रयमवलम्बकाख्य ज्ञेयम् । पञ्चषट्सप्ताष्टनवपञ्चमात्राणि क्रमात् मधुकरी–नवकोकिला–कामलीला–सुतारा–वसन्तोत्सवाख्यानि मदनावतारप्रकाराणि ॥ २२ ॥

उदा०—धन्नह उद्दामपणामरंगि । भालत्थलि पडिसंकंत चंगि ।
गुरुसमुद्दसूरि पयनक्खु कंति । कप्पद्धडिआइ[1] तुलं वहंति ॥ २२·१ ॥ पद्धडिया ।

[धन्यानामुद्दामप्रणामरङ्गे । भालस्थले प्रतिसक्रान्ता सुन्दरी ।
गुरो समुद्रसूरे पदनखकान्ति । कल्पवृक्षस्य तुला वहति ॥ २२·१ ॥]

'नक्खु'त्ति द्वितीयतुर्ययोरुपरि पूर्व. (हे० ८·२ ९०) इति द्वितीयोपरि प्रथमः ॥ २२ १ ॥

उदा०—वेरि य केसरिसरहओ । साहिय ठ खंड भरहओ ।
कयसंजमो महारहो । सुव्वइ चक्कीवि भरहो ॥ २२·२ ॥ खड ।

[वैरिणौ केसरिशरभौ । कथितो हि खण्डो भरत ।
कृतसंयमो महारथ । श्रूयते चक्र्यपि भरत ॥ २२ २ ॥]

स्पष्टम् ॥ २२ २ ॥

उदा०—रोसगुरुगिरिसविसमच्छिमुच्छंतए
पलयजलणंमि गयणंमि गच्छंतए ।
तंमि तम्मंतरइवयणनलिणे खणे
को खमो हुज्ज मयणावयारक्खणे ॥ २२·३ ॥ [मयणावयारो ।]

[रोषगुरुगिरिशविषमाक्षिणि मूर्च्छति प्रलयज्वलने गगन गच्छति ।
तस्मिस्ताम्यद्रतिवदननलिने क्षणे क क्षमो भवेन्मदनापदारक्षणे ॥ २२ ३ ॥]

ताम्यद्रतिवदननलिने क्षणे कः क्षमो भवेन्मदनापदारक्षणे अपि तु न कोपि । हेलाधिकाक्षरादीनि स्वयमुदाहार्याणि ॥ २२·३ ॥

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१ Is it कप्पज्झडिआइ ? झडिआ (cf Marathi झाड) is rendered by me as वृक्ष But this would mean that the name of the metre is पज्झटिका and not पद्धटिका as the ms reads Jain prosodists give the name as पद्धतिका The Prakrita Paingala, however, gives it as पज्झटिका See Bibliotheca Indica edition, p 217

तदुगं टदुगं चगणो गलिययसह चदुगटतिगचगणगुरू ।
खंजयमह टगणपंचगलहुगुरू रासयं होई ॥ २३ ॥

[तद्विकं टद्विक चगणो गलितकमथ चद्विकटत्रिकचगणगुरव ।
खञ्जकमथ टगणपञ्चकलघुगुरवो रासक भवति ॥ २३ ॥]

इह हि गाथादण्डकादिवर्जं सर्वच्छन्दांसि यमकिताहीणि सामान्येन गलितकानि। सर्वगलितकानि सानुप्रासाणि यमकिताहीणि सामान्येन खञ्जकानि। सर्वखञ्जकानि एकेन द्वाभ्या त्रिभिर्वा छन्दोभिर्दीर्घीकृतानि सामान्येन शीर्षकाणि। सर्वा अपि जातयः सामान्येन रासकम्। यदाह—

सव्वाउ वि जाईओ पत्थाववसेण इत्थ वज्झति ।
रासावधो नूण रसायण बुद्धगुट्ठीसु ॥ ६१ ॥

विशेषात्तु द्वौ पञ्चमात्रौ द्वौ चतुर्मात्रावेकस्त्रिमात्रो गलितकम्। यमकिताहित्वाम्नानाद्भूरिभेद चेदम्। अथ द्वौ त्रिमात्रौ त्रयश्चतुर्मात्रा एकस्त्रिमात्रो गुरुरिति खञ्जकम्। इदमपि बहुविधम्। अथ पञ्च चतुर्मात्रा लघुर्गुरुश्च रासकम्। एतदप्यनेकधा। शीर्षकाणि त्वग्रे द्विभङ्गीत्रिभङ्गीभ्या वक्ष्यति ॥ २३ ॥

उदा०—घणपयट्ट पियसंकह मुहि सासिहि सहिय
गंडफलगि सहुं पाणिहं धवलिम आरुहिय ।
गलिय अंसुजलि सहुं नयणह विब्भम ललिय
तुहुं पियसहि विरहानलि बहुविह लंघलिय ॥ २३·१ ॥ गलियय ।

[घनप्रवृत्ता प्रियसकथा मुखे श्वासै सह
गण्डफलके सह पाणिना धवलिमा आरूढ ।
गलित अश्रुजलेन सह नयनयोर्विभ्रमो ललित
त्वं प्रियसखि विरहानलेन बहुविध त्रासिता ॥ २३·१]

स्पष्टम् ॥ २३ १ ॥

उदा०—उग्गसेणतणयाइ मिलायंतवयणाए
पवलवहलवाहपवाहझरंतनयणाए ।
चइवि जंतु उज्जंति रूवजियनलकूवरो
सच्चविओ सविलक्खं जयइ जिणवरो ॥ २३ २ ॥ खजय ।

[उग्रसेनतनयया म्लायमानवदनया
प्रवलवहलवाष्पप्रवाहक्षरन्नयनया ।
त्यक्त्वा गच्छन्नुज्जयन्तं रूपजितनलकूवर
प्रत्यक्षीकृत सविलक्ष जयति नेमिजिनवर ॥ २३ २ ॥]

'सचविउ'त्ति दृष्टः ॥ २३ २ ॥

उदा०—पणयजणकप्परुक्खसरिसं पयतामरसं
जाण नमंति सुरा सययं कयमणुक्करिसं ।
केवलणाणपईवपयासियसयलविसया ।
ते जिणणाहा तुम्हं कुणंतु भद्दं सया ॥ २३·२ ॥

[प्रणतजनकल्पवृक्षसदृशं पदतामरसं
येषां नमन्ति सुराः सततं कृतमनउत्कर्षम् ।
केवलज्ञानप्रदीपप्रकाशितसकलविषया—
स्ते जिननाथा युष्माकं कुर्वन्तु भद्रं सदा ॥ २३ ३] ॥ २३ ॥

सा चंदलेहिया पो टचउक्कं को य जत्थ; अह दुवई ।
पो पंच टा गुरू तत्थ मज्झका पढमपंचमटा ॥ २४ ॥

[सा चन्द्रलेखा पः टचतुष्कं कश्च यत्र; अथ द्विपदी ।
प. पञ्चटा. गुरुस्तत्र मध्यकौ प्रथमपञ्चमटौ ॥ २४ ॥]

यत्रैकः षण्मात्रश्चत्वारश्चतुर्मात्रा एको द्विमात्रश्च सा चन्द्रलेखिका । अथ सा द्विपदी यत्रैकः षण्मात्रः पञ्च चतुर्मात्रा एको गुरु । 'तत्थ'त्ति तेषु पञ्चसु चतुर्मात्रेषु मध्यकौ प्रथमपञ्चमौ ॥ २४ ॥

उदा०—बहलंधारपडलमयमयमयपंकचच्चिए
नहदेवंमि पउरतरतारयकुसुमअच्चिए ।
जामिणिधम्मिणीइ ओ अकदुरेहदुरेहिया
केयइदोणियव्व आरोविय चंदलेहिया ॥ २४·१ ॥ [चंदलेहिया] ।

[बहलान्धारपटलमृगमदमयपङ्कचर्चिते
नभोदेवे प्रचुरतरतारकाकुसुमार्चिते ।
यामिनीधर्मिण्या ओ अङ्कद्विरेफराजिता
केतकिद्रोणिकेवारोपिता चन्द्रलेखिका ॥ २४·१ ॥]

ओ इत्यव्ययं सूचनायाम् । यदाह—ओ सूचनापश्चात्तापे (हे० ८·२·२०३) । केतकीद्रोणिकेति केतकीदलं हि द्रोणाकृति स्यात् ॥ २४ १ ॥

उदा०—घोरअणोरपारअंधारयपंकुच्छंगबुड्डयं
कड्ढिवि कठिणअंककिणकलिओ हढिण विलोयगड्डयं ।
चंदुवइल्लु जेम्व ओ सद्दलि नहकच्छंमि निब्भरं
तारयनियरकिरणउक्केरतिणंकुर चरइ अइचिरं ॥ २४·२ ॥ दुवई ।

[घोरानाद्यनन्तान्धारपङ्कोत्सङ्गनिमग्नं
कृष्ट्वा कठिणाङ्ककिणकलितो हठेन विलोकरथम् ।
चन्द्रवृषभो ननु शाद्वले नभ कच्छे निर्भरं
तारकानिकरकिरणोत्करतृणाङ्कुराश्चरत्यतिचिरम् ॥ २४ २ ॥

'उक्केर'त्ति उत्करः। 'वल्युत्करपर्यन्ताश्चर्ये वा' (हे० ८ १ ५८)। तथा द्विपद्येव गुरुणैकेनाधिका आरनालम्। उपान्त्यलघुना पुनरूना कामलेखा। ते अप्येवमुदाहार्ये ॥ २४·२ ॥

रासावलयं पो अजटगणो पो तो य, वत्थुवयणे तु।
पगणो अजटो मज्झकटगणो अजटो य पगणो य ॥ २५ ॥

[रासावलय पः अजटगण. पः तश्च; वस्तुवदने तु।
पगणो अजटो मज्झकटगणो अजटश्च पगणश्च ॥ २५ ॥]

एकः षण्मात्र एको जगणरहितश्चतुर्मात्रः एकः षण्मात्र एकः पञ्चमात्रश्च रासावलयम्। वस्तुवदने त्वेकः षण्मात्र एको जगणरहितश्चतुर्मात्र एको मध्यकश्चतुर्मात्र एको जगणरहितश्चतुर्मात्र एकः षण्मात्रश्च। वस्तुकमित्यन्ये। लघुषोडशकाद् द्विद्विलघुवृद्ध्या चेदमेकचत्वारिंशद्विधम्। यदाह—

वंसो वित्तो नालो वाहो वामो वलाहओ विंदो।
विद्धो विसो विसालो विसारओ वासरो वेसो ॥ ६२ ॥

तुंगो ग्गिो भिंगो भिंगारो भीसणो भवो भालो।
भद्दो भग्गो भट्टो भीरू तत्तो भडो भसलो ॥ ६३ ॥

अलओ वलओ मलओ मजीरो मयमयो मओ माणी।
महणो मसिणो मडलो महो मुहो मद्दवो मुहलो ॥ ६४ ॥

एए नामनिबद्धा चउवीसकला हवंति वत्थुवया।
सोलहलहुआउ लहूहिं वड्ढमाणेहिं दोदोहिं ॥ ६५ ॥

[एते नामनिबद्धा चतुर्विंशतिकला भवन्ति वस्तुवदना।
षोडशलघुकाल्लघुभ्यां वर्धमानाभ्यां द्वाभ्यां द्वाभ्याम् ॥ ६५ ॥]

रासावलयपूर्वार्धं वस्तुवदनकोत्तरार्धं यद्वा वस्तुवदनपूर्वार्धं रासावलयोत्तरार्धमिति द्विधापि संकीर्णाख्यं छन्दः ॥ २५ ॥

उदा०— ढक्कपडहपडुपडिरवमुहरासावलउ
बहुवलवहलियहलवोलाउलसुरनिलउ।
तुह आगमणु नियवि निव भयभिंभलनयणु
निय वि नियंबिणि चइवि पलाइउ वेरियणु ॥ २५ १ ॥ [रासावलओ]।

[ढक्कापटहपटुप्रतिरवमुखराशावलय
बहुवलवहलितकलकलाकुलसुरनिलयम्।
तवागमन दृष्ट्वा नृप भयविह्वललोचन
निजामपि नितम्बिनीं त्यक्त्वा पलायितो वैरिजन ॥ २५ १ ॥]

'मुहरासावलउ'त्ति मुखरितदिक्चक्रम्। 'हलबोल'त्ति कलकलः। 'नियवि'त्ति दृष्ट्वा। 'नियवि'त्ति निजा अपि ॥ २५·१ ॥

उदा०—कय वयंसि दुहुदाहु देहि जक्कंगुच्चोडणु
उण्हु सासु मुहि महुरअहररसअमयविलूडणु ।
असुसित्थु थणवत्थु वयणु विच्छाउ निहालह
दुल्लहवल्लहविप्पलंभु किम्व वहलिउ वालह ॥ २५·२ ॥ वत्थुवयणं ।

[कृता वयस्ये दु खदाहा देहे चन्दनचर्चा
उष्ण श्वासो मुखे मधुराधररसामृतविलोटन ।
अश्रुसिक्त स्तनवस्त्र वदन विच्छाय निभालयन
दुर्लभवल्लभविप्रलम्भ किमिव वहलीकृतो बालाया ॥ २५·२ ॥]

'चक्कगि'त्ति चन्दनम् ॥ २५२ ॥

रसटा उच्छाहो तइयपंचमा मज्झका अजा सेसा ।
इह चउपईसु पायं विसमसमपयाण अणुपासो ॥ २६ ॥

[रसटा उत्साहस्तृतीयपञ्चमौ मध्यकौ अजा शेषा ।
इह चतुष्पदीषु प्रायो विषमसमपादयोरनुप्रासः ॥ २६ ॥]

पट् चतुर्मात्रा उत्साहः । अत्रापवादः । तृतीयपञ्चमौ मध्यकौ । जगणरहिताः शेषा. । इहैतासु गाथावर्जं चतुष्पदीषु विषमसमयो. पादयोरनुप्रासः । प्रायोग्रहणात्पञ्चाननललितादौ समपादयोरिति ॥ २६ ॥

उदा०—नो वीरह मंडलग्गि लग्गइ न वसइ सायरि
नो खिल्लइ महुमहउरि न य वियरइ कमलायरि ।
वेसायणसिहिणि नवि लसइ करिदसणि न पसरइ
लच्छि थिरत्तणु पुरिसह उच्छाहि परि जइ करइ ॥ २६·१ ॥ उच्छाहो ।

[न वीराणा मण्डलाग्रे लगति न वसति सागरे
न खेलति मधुमथनोरसि न च विचरति कमलाकरे ।
वेश्याजनस्तने नापि लसति करिदशने न प्रसरति
लक्ष्मी. स्थिरत्वं पुरुषस्योत्साहे तु जगति करोति ॥ २६ १ ॥]

स्पष्टः ॥ २६ १ ॥ (इति) चतुष्पदीप्रकरणम् ॥

अथ पञ्चपदी ।

तगणदुगटगणलहुणो पढमतइयपंचमेसु चरणेसु ।
टा णवरि तइयपंचमपाएसुं मज्झकच्चेय ॥ २७ ॥

दुइयतुरिएसु टदुगं चो य इमा तिपयरइयपुव्वद्धा ।
तइयप्पंचमपयअणुपासा मत्ता पउरभेया ॥ २८ ॥

[तगणद्विकटगणलघव प्रथमतृतीयपञ्चमेषु चरणेषु ।
टौ केवलं तृतीयपञ्चमपादयोर्मध्यकावेव ॥ २७ ॥

द्वितीयतुर्ययोष्टद्विकं चश्चेय त्रिपादरचितपूर्वार्धा ।
तृतीयपञ्चमपदानुप्रासा मात्रा प्रचुरभेदा ॥ २८ ॥]

प्रथमतृतीयपञ्चमेष्वंह्रिषु द्वौ पञ्चमात्रावेकश्चतुर्मात्र एको लघु, केवल तृतीयपञ्चमपादयोर्यौ चतुर्मात्रौ तौ मध्यकावेव । द्वितीयचतुर्थपादयोर्द्वौ चतुर्मात्रावेकस्त्रिमात्र एवं पञ्चपादा यस्यामिय पादत्रयकृतपूर्वार्धा अर्थात्पादद्वयकृतोत्तरार्धा तृतीयपञ्चमपादयोः सानुप्रासा प्रचुरभेदा मात्रा नाम पञ्चपदी ॥ २७ ॥ २८ ॥

उदा०—महुमहूसवमुहि वित्तु मत्त । फुल्लंधुयभंगुरिहि । गुंदिभरिहि मायंद झंपिय ।
पियमाहवि मुणिमुणिवि । मुणिवि किंपि झाणाउ कंपिय ॥ २८·१ ॥ [मत्ता] ।

[मधुमधूत्सवमुखे वृत्तो मत्त- । भृङ्गभङ्गुरैः- । मंजरीभरैर्माकन्द आच्छादित ॥
प्रियमाधव्या मुणमुणाय्य । मुनय किमपि ध्यानात्कम्पिता ॥ २८·१ ॥]

'गुंदि'त्ति मञ्जरी । 'पियमाहवि'त्ति कोकिला ॥ 'पउरभेय'त्ति भणनान्मत्तवालिका १ मधुकरिका २ मत्तविलासिनी ३ मत्तकरिणी ४ बहुरूपेति ५ सञ्ज्ञा अस्या भेदा ज्ञेयाः । यदवोचच्छन्दःकन्दल्याम्—

मत्तञ्चिय उच्चइ मत्तवालिया दुइयतुरियचरणेसु ।
पढमटगणमि तगणे कयंमि जुगव अजुगव वा ॥ ६६ ॥

समचरणणिहणटगणे ते युज्य कमेण मत्तमहुअरिया ।
[इय] मत्तविलासिनिया सिहिसरपयमुहदुतेसु दुटा ॥ ६७ ॥

मत्तकरिणीवि एव सिहिसरपाएसु टंमि जइ तगणो ।
एयासिं मत्ताईण सकरो होइ बहुरूवा ॥ ६८ ॥

[मात्रैवोच्यते मत्तवालिका द्वितीयतुरीयचरणयो ।
प्रथमटगणे तगणे कृते युगपदयुगपद्वा ॥ ६६ ॥

समचरणनिधनटगणे तौ योजयित्वा क्रमेण मत्तमधुकरिका ।
इति मत्तविलासिनी शिखिशरपदमुखद्वितयो द्विटौ ॥ ६७ ॥

मत्तकरिण्यप्येव शिखिशरपादयो टे यदि तगणो ।
एतासा मात्राणा सकरो भवति बहुरूपा ॥ ६८ ॥]

आसामुदाहरणानि ग्रन्थान्तराज्ज्ञेयानि । पञ्चपदीप्रकरणम् ॥ २८·१ ॥

अथ षट्पदी—

दसअट्ठतेरसहिं वा इह बारसअट्ठतेरसहिं अहवा ।
अट्ठट्ठेगारसहिं व दसट्ठएकारसहिं वावि ॥ २९ ॥

बारसअट्ठेगारसहिं वा रविवसुरवि(वी)हिं य कलाहिं ।
तिसु तिसु पएसु कमसो दलजुयले बहुविहा घत्ता ॥ ३० ॥

एसा कडवयनिहणे छड्डुणिया इत्थ पढमबिहुयाण ।
तयछट्ठआण [य] चउत्थपंचमाणं च अणुपासो ॥ ३१ ॥

[दशाष्टत्रयोदशभिर्वा इह द्वादशाष्टत्रयोदशभिरथवा ।
अष्टाष्टैकादशभिर्वा दशाष्टैकादशभिर्वापि ॥ २९ ॥

द्वादशाष्टैकादशभिर्वा रविवसुरविभिर्वा कलाभिः ।
त्रिपु त्रिपु पादेपु क्रमशो दलयुगले बहुविधा घत्ता ॥ ३० ॥

एषा कडवकनिधने छड्डुणिकात्र प्रथमद्वितीययोः ।
तृतीयपष्ठयोश्च चतुर्थपञ्चमयोश्चानुप्रासः ॥ ३१ ॥]

'इह'त्ति अस्मिश्छन्दसि दशाष्टत्रयोदशादिकला यथासंख्य क्लृप्तत्रित्रिपादघटितार्धद्वया बहुविधा घत्ता नाम षट्पदी । वक्ष्यमाणस्य सर्वेर्मुखे कडवकस्य त्वन्ते ध्रुवमियं कार्यैत्र । ध्रुवा ध्रुवकमिति सज्ञाद्वयेपि एषा कडवकान्ते प्रक्रान्तार्थस्य भङ्ग्यन्तरेणाभिधाने छडणिकेति तुर्यनामापि । 'इत्थ'त्ति अस्या घत्ताया प्रथमद्वितीययोस्तृतीयपष्ठयोश्चतुर्यपञ्चमयोः पादयोरनुप्रासः ॥ २९–३१ ॥

उदा०—मणि माणसमुद्धय । वप्पुड मद्दय(मुद्धय) । जे जिणिंद तुह नहु णमिय ।
दुहसंघत्ताविय । कुसमय-भाविय । ते नर निरु भवि चिरु भमिय ॥ ३०·१ ॥
[घत्ता] ।

[मनसि मानसमुद्धता । मूर्खा वराका. । ये जिनेन्द्र त्वा न प्रणता ॥
दु खसघतापिता । कुसमयभाविता । ते नरा खलु भवे चिरं भ्रान्ता ॥ ३०·१ ॥]

'सघत्ताविय'त्ति 'समासे वा' (हे ८ २·९७) इति द्वित्वम् । 'वप्पुडु'त्ति शीघ्रादित्वाद्वराकस्य वप्पुडः[1] । 'निरु'त्ति निश्चयार्थे अव्ययम् ॥ ३० १ ॥

उदा०—जय जिणसासणणंदन(ण) । वणहरियंदण । निम्मलजसचंदणमलय ।
गुरुकुलगयणदिवायर । गुणमणिसायर । तिलयसूरि गणहरतिलय ॥३०·२॥

महिभरसेसह । भीमनरेसह । जउ वज्जिय जयढक्क ।
तउ रिउवग्गह । भयभरभग्गह । हियडइ पडिय धसक्क ॥ ३०·३ ॥

भग्गउ अइयारिहिं । इक्कपहारिहिं । समरि सयंभरिराउ ।
घणरणकुड्डालह । कुमरप्पालह । तिणि मणि भइउ विसाउ ॥ ३०·४ ॥

[जयजिनशासननन्दन– । वनहरिचन्दन । निर्मलयशश्चन्दनमलय ॥
गुरुकुलगगनदिवाकर । गुणमणिसागर । तिलकसूरे गणधरतिलक ॥ ३० २ ॥

महीभरशेषस्य । भीमनरेशस्य । यदा वाद्यते जयढक्का ॥
तदा रिपुवर्गस्य । भयभरभग्नस्य । हृदये पतिता भीति ॥ ३०·३ ॥

भग्नोतिचारिभि– । रेकप्रहारेण । समरे शाकम्भरीराज ।
घनरणकौतुकवत । कुमारपालस्य– । तेन मनसि भक्तो विषाद. (?) ॥ ३० ४ ॥]

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१ The reference is to हे० ८. ४ ४२२, but the actual word वप्पुड occurs under ८ ४ ३८७.

'कुड्डालह'त्ति । शीघ्रादित्वात् । कौतुकस्य कुड्ड तत आलश्च ॥ ३०.४ ॥

उदा०—दलि महियलु रिङ्गंतह । तुह चलंतह । दीसहि जय जयवीर ।
कट्ठ अमित्तह चित्तिहिं । तिण पुण दंतिहिं । गेहिणिनयणिहिं नीर ॥ ३०.५ ॥*

[दलेन महीतलमलंकुर्वाणस्य । तव चलत. । दृश्यते जय जगद्वीर ॥
कष्टा अमित्राणा चित्ते । तृण पुनर्दन्ते । गृहिणीनयनेषु नीरम् ॥ ३०.५ ॥]

'कट्ठ'ति काष्ठानि कष्टानि च ॥ ३०.५ ॥

उदा०—दीसहि सुंड गयाणणि । कव्वइ कइयणि । जूयचडण सिरि निब्भरु ।
मारण जइपरिपा(वा)रइ । रज्जि तहारइ । कुमरनरिंद किवायर ॥ ३०.६ ॥*

[दृश्यते शुण्डा गजानने । काव्यानि कविजने । यूकापतन शिरसि निर्भरम् ॥
मारण यतिपरिवारे (?) । राज्ये तव । कुमारनरेन्द्र कृपाकर ॥ ३०.६ ॥]

'सुंड'त्ति मदिरा. करिकराश्च । 'कव्व'त्ति कव्यानि काव्यानि च । यूतपतनानि यूकापतनानि च । दिङ्मात्रमिद घत्ताषट्कम् । एवं सप्तकलाद्यैः सप्तदशकलान्तैः पादैस्तुल्यैरतुल्यैस्तुल्यातुल्यैर्वा त्रिभिस्त्रिभिर्वर्द्धार्धद्वयानेकधा विदग्धगोष्ठीगरिष्ठा घत्ता । किंच तृतीयषष्ठपादयोर्दशादयो मात्रा एकैकवृद्धया यावत्सप्तदश, शेषाङ्घ्रिचतुष्के तु सप्तैव यत्र सा षट्पदजातिर्नाम षट्पदी । दशादीना सप्तदशान्तानामष्टविधत्वादष्टधा । सप्तस्थाने अष्टमात्राश्चेत्तदा सैवोपजातिर्नाम षट्पदी पूर्ववदष्टधा । अष्टस्थाने नव चेत् तदावजातिर्नाम षट्पदी प्राग्वदष्टधा । एव षट्पदजात्युपजात्यवजातीना प्रत्येकमष्टविधत्वाच्चतुर्विंशतिधा षट्पदी । यदवोचच्छन्दःकन्दल्याम्—

जीइ कलाउ दसाई सत्तरसता य सिहिरसपएसु ।
सेसेसु सत्त छपई सा छपई नाम अट्ठविहा ॥ ७१ ॥

इय अट्ठहि उवजाई सत्तट्ठाणे कलाहि अट्ठविहा ।
नवहि पुणो अवजाई एव चउवीसहा छपई ॥ ७२ ॥

[यस्या कला दशादय सप्तदशान्ताश्च शिखिरसपदयो ।
शेषेषु सप्त षट्पदी सा षट्पदी नामाष्टविधा ॥ ७१ ॥

इति अष्टभिरुपजाति. सप्तस्थाने कलाभिरष्टविधा ।
नवभि पुनरवजाति एव चतुर्विंशतिविधा षट्पदी ॥ ७२ ॥]

चतुष्पदीद्विपद्यावपि ध्रुवाध्रुवकघत्तासञ्ज्ञे ज्ञेये । ते अपि सधिमुखे कडवकान्ते ध्रुव कार्ये । केवल कडवकान्ते चतुष्पद्येव छडणिकाख्या न द्विपदी । यच्छन्दःकन्दली—

कडवयनिवहो सधी पद्धडियाईहिं चउहि पुण कडवं ।
सधिमुहे कडवते धुवा च धुवय च घत्ता वा ॥ ७३ ॥

सा तिविहा छपई चउपई य दुपई य तासु पुण दुन्नि ।
छच्चउप्पईओ कडवयनिहणे छड्डुणियनामावि ॥ ७४ ॥

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* Both 30 5 and 30 6 are fine examples of श्लिष्टपरिसंख्या

[कडवकनिवह सधि' पद्धतिकादिभिश्चतुर्भि' पुन. कडवम् ।
सधिमुखे कडवान्ते ध्रुवा च ध्रुवक च घत्ता वा ॥ ७३ ॥

सा त्रिविधा षट्पदी चतुष्पदी च द्विपदी च तासु पुनर्द्वे ।
षट्चतुष्पद्यौ कडवकनिधने छड्डणिकानाम्न्यावपि ॥ ७४ ॥]

तथान्तरसमार्धसमा सकीर्णा सर्वसमा चेति चतुर्धा चतु पदी । यच्छन्दःकन्दली—

अह चउपईओ चउहा हवति अन्तरसमा तहद्धसमा ।
सकिन्ना सव्वसमा य तासु तावतरसमाओ ॥ ७५ ॥

विसमे सेगा सेगा सत्ताई सोल जाव पत्तेय ।
अट्ठाई जा सतरस सेगा सेगा समे मत्ता ॥ ७६ ॥

चंपयकुसुमाइणामियाओ जाईओ हुति पणवन्ना ।
दिसिगहवसुहयरससरसायरसिहिणयणचद्भेएहिं ॥ ७७ ॥

एआओच्चिय सुमणोरमाइनामाओ वच्चए मुणह ।
एवं दहुत्तरसय चउप्पई अंतरसमाओ ॥ ७८ ॥

अतरसमयच्चिय दुइयतइयपायाण विणिमयंमि कए ।
अद्धसमा य दहुत्तरसयसखा तेहिं णामेहिं ॥ ७९ ॥

दुहि तिहि चउहिवि विसरिसपाएहि विमिस्सियाओ सकिन्ना ।
सव्वसमाओ पुण सरीसएहि सव्वेहिं पाएहिं ॥ ८० ॥

[अथ चतुष्पद्यश्चतुर्धा भवन्ति अन्तरसमा तथार्धसमा ।
सकीर्णा सर्वसमाश्च, तासु तावदन्तरसमा ॥ ७५ ॥

विषमे सैका सैका सप्तादय षोडश यावत्प्रत्येकम् ।
अष्टादयो यावत्सप्तदश सैका सैका समे मात्रा ॥ ७६ ॥

चम्पककुसुमादिनाम्न्यो जातयो भवन्ति पञ्चपञ्चाशत् ।
दिग्ग्रहवसुहयरसशरसागरशिखिनयनचन्द्रभेदै ॥ ७७ ॥

एता एव सुमनोरमादिनाम्नी. व्यत्यये जानीत ।
एव दशोत्तरशत चतुष्पद्य अन्तरसमा ॥ ७८ ॥

अर्धसमानामेव द्वितीयतृतीयपादयो विनिमये कृते ।
अर्धसमाश्च दशोत्तरशतसख्या ते [एव] नामभि ॥ ७९ ॥

द्वाभ्यां त्रिभिश्चतुर्भिरपि विसदृशपादै विमिश्रिता सकीर्णा ।
सर्वसमा पुन सदृशै सर्वै पादै ॥ ८० ॥]

कुङ्कुमाद्यास्तु चतुःषष्टिधा द्विपदी । तयो पञ्चाननललितामलयमारुतकदोहकापदोहकाद्या कतिचिदन्तरसमाचतुष्पदीभेदा कुङ्कुमाद्याश्च कतिचिद्द्विपदीभेदा. पञ्चाननललिता च बहुश. सधिमुखेषु प्रयुक्ता दृश्यते ॥ २९ ॥ ३० ॥ ३१ ॥

पपका टदुगं पपटा कमेण मुहणिहणदलपयतिगेसु ।
कित्तिधवलं दलजुगे पढमतइज्जाण अणुपासो ॥ ३२ ॥

[पपकाष्टदुग पपटाः क्रमेण मुखनिधनदलपदत्रिकेषु ।
कीर्तिधवल दलयुगे प्रथमतृतीययोरनुप्रासः ॥ ३२ ॥]

धवलव्याजाद्येन च्छन्दसा पुमान् वर्ण्यते तद्धवलम् । तच्च त्रिधा । अष्टपात् षट्पाच्चतुष्पात् । यदाह—

धवलमिहेण सुपुरिसा वन्निज्जइ जेण तेण सो धवलो ।
धवलोवि होइ तिविहो अट्ठपउ च्छप्पउ च्चउप्पाओ ॥ ८१ ॥

[धवलमिषेण सुपुरुषो वर्ण्यते येन तेन स धवल ।
धवलोऽपि भवति त्रिविध' अष्टपाद् षट्पाद् चतुष्पाद ॥ ८१ ॥]

तत्राष्टपदश्रीधवलमष्टपद्या वक्ष्यति । षट्पदस्तु अय यथा । क्रमान्मुखदले प्रथमेंह्रौ द्वौ षण्मात्रावेको द्विमात्रो द्वितीयाह्रौ तु द्वौ चतुर्मात्रौ तृतीये तु द्वौ षण्मात्रावेकश्चतुर्मात्रः । एव द्वितीयदलाह्रित्रयेपि यस्य तत्कीर्तिधवल छन्दः । दलद्वयेप्यस्य प्रत्येक आद्यतृतीयपादयोरनुप्रास' ॥

उदा०—देसणगुणगव्विहिं गज्जउ । मज्चउ नाणिहिं ।
पवलवायभडवाइहिं भज्जउ ।
परिकित्तिधवलियसयलधर । जसघोससूरि ।
तुह समवड ण लहहि किंचि गणधर ॥ ३२·१ ॥

[देशनागुणगर्वेण गर्जित । मत्तो ज्ञानेन ।
प्रबलवाग्भटवादिभिर्भक्त ॥
परिकीर्तिधवलितसकलधरो । यशोघोषसूरे ।
त्वत्समो न लभ्यते कोपि गणधर. ॥ ३२·१ ॥]

'समवड'त्ति समतुलावडशब्दा. समितार्था. । चतुष्पदश्च गुणधवलादिः । स च महाग्रन्थेभ्यो ज्ञेय । धवलोपलक्षणान्मङ्गलार्थसबद्धं छन्दो मङ्गलम् । यदाहुः—

उत्साहहेलावदनाडिलाद्यैर्यद्गीयते मङ्गलवाचि किंचित् ।
तद्रूपकाणाममिधानपूर्वं छन्दोविदो मङ्गलमानमन्ति ॥ ८२ ॥

तथा—तैरेव धवलव्याजात्पुरुष. स्तूयते यदा ।
तद्वदेव तदानेको धवलोप्यमिधीयते ॥ ८३ ॥

कोर्थ. । येनैवोत्साहादिना मङ्गलधवलभाषागाने कृते तन्नामाद्ये मङ्गलधवले । तथाहि । उत्साहमङ्गलम् । हेलामङ्गलम् । वदनमङ्गलम् । अडिलामङ्गलम् ॥ आदिशब्दात् रासावलयमङ्गल दोहकमङ्गलादि च ज्ञेयम् । एव उत्साहधवलाद्यपि वाच्यम् । किंच येनैवोत्साहादिना देवो गीयते तत्फुल्लडकम् । तथा चतुर्मात्रत्रिकमेको द्विमात्रो यत्राह्रिचतुष्टये यस्य कस्यचिद्गाने झम्बटकम् । यच्छन्द कन्दली—

उच्छाहवयणहेलाढोहयपमुहेहिं गिज्जए पुरिसो ।
जेहिंचिय धवलमिसेण तन्नाममुच्चए धवलं ॥ ८४ ॥

यन्मगलावि तन्नाममुच्चए मगलत्थसंबद्धं ।
फुल्लडय सुरगाणे झबटय टतिगका गाणे ॥ ८५ ॥

[उत्साहवदनहेलादोहकप्रमुखैर्गीयते पुरुष. ।
यैरेव धवलमिषेण तन्नामोच्यते धवलम् ॥ ८४ ॥
यन्मङ्गलादपि तन्नामोच्यते मङ्गलार्थसंबद्धम् ।
फुल्लटक सुरगाने झम्बटक टत्रिकका गाने ॥ ८५ ॥] इति ॥ ३२ ॥

वत्थुवयणाइ उल्लालसंजुयं छप्पयं दविढछंदं ।
कव्वं वा, अह मत्ता उल्लालयसंगया फुल्लं ॥ ३३ ॥

[वस्तुवदनादि उल्लालसंयुत षट्पदं सार्धच्छन्द. ।
काव्य वा, अथ मात्रा उल्लालकसंगता फुल्लम् ॥ ३३ ॥]

वस्तुवदनमादिर्यस्य रासावलयसंकीर्णकवदनादिछन्दःसमूहस्य तत् उल्लालकेन कुङ्कुमेन कर्पूरेण च सपृक्त छन्द· षट्पदाख्य सार्धच्छन्द सज्ञ काव्यसज्ञ वा ज्ञेयम् । यदाह—

जइ वत्थुआण हिट्ठे उल्लाला छद्यमि किज्जति ।
दिवड्डच्छदयछप्पयकव्वाइ ताइ वुच्चति ॥ ८६ ॥

[यदि वस्तुकानामध उल्लालाश्छन्दासि क्रियन्ते ।
सार्धच्छन्द षट्पदकाव्यानि तान्युच्यन्ते ॥ ८६ ॥]

उदा०—पिच्छ प्पओसि समग्गपिहियगयणंगणमग्गह
गहिरमज्झमुज्झंतलोयलोयणऊसवग्गह ।
तलदिप्पंतपईवपंतिनिम्मलमणिविंदह
उड्डामपतमतिमिरनियरउद्दामसमुद्दह ॥
ससिखंडु लहरिहेलुल्लसिरवियडसिप्पसंपुडसमु ।
पसयच्छि तरलतारयनिवहु नज्झइ घणु फेणुग्गमु ॥ ३३·१ ॥ [छप्पओ] ।

सूरिलच्छिमणिहारफुरियकिरणुक्करसुंदरु
मुहमणहरहरिणंकविंबजुण्हाभरसोयरु ।
वयणकुहरविहरंतवाणिदेहच्छविविब्भमु
सच्छप्पयनहनिवहवहलउम्मुहमोहोवमु ॥
समखीरजलहिलहरीलडहु कित्तिकणइकुसुमप्पवरु ।
मह गुरुहु तुहु दीसइ कटरि देसणखणि दसणंसुभरु ॥ ३३·२ ॥

[प्रेक्षस्व प्रदोषे पिहितसमग्रगगनाङ्गणमार्गस्य
गम्भीरमध्यमुह्यल्लोकलोचनोत्सवर्गस्य ।
तलदीप्यमानप्रदीपपङ्क्तिनिर्मलमणिवृन्दस्य
उद्दामप्रतमतिमिरनिकरोद्दामसमुद्रस्य ॥
शशिखण्ड लहरिहेलोल्लसनशीलविकटशुक्तिसपुटसमम् ।
प्रसताक्षि तरल्तारकानिवहो ज्ञायते घन फेनोद्गम ॥ ३३ १ ॥

सूरिलक्ष्मीमणिहारस्फुरितकिरणोत्करसुन्दरो
मुखमनोहरहरिणाङ्कविम्बज्योत्स्नाभरसोदर ।
वदनकुहरविहरद्वाणीदेहच्छविविभ्रम
स्वच्छपदनखनिवहवहलोन्मुखमयूखोपम ॥
शमक्षीरजलधिलहरीलटभ. कीर्तिलताकुसुम प्रवरम् ।
मम गुरोस्तव दृश्यते भो देशनासमये दशनांशुभर ॥ ३३ २ ॥]

सच्छपयेत्यादि। स्वच्छपदनखनिवहवहलोन्मुखमयूखोपमम्। 'न वा मयूखलवणचतुर्गुणचतुर्थचतुर्दशचतुर्वारसुकुमारकुतूहलोदूखलोलूखले' (हे० ८·१ १७१) इति आदिस्वरस्य सस्वरव्यञ्जनेन सह ओकार'। 'कणइ'त्ति लता। 'तुहु'त्ति तुहुश्च प्राग्वत्। 'कटरि'त्ति विस्मये ॥ ३३·२ ॥

रासावलयस्य कुङ्कमेन यथा—

जयरि(इ अ) झलक्कहिं [नयण] दीहनयणिअहि त खणु
केअइकुसुमदलग्गि भसलु विलसइ त जणु ।
जइ य तीइ मुहहावि मंदहासउ चडइ
ता जणु हीरइ पोम्मरायसचउ झडइ ॥
जइ तीइ महुरमियभासणिहि वयणगुंफु निसुणिज्जइ ।
ता धुउ करिप्पि जणु अमयरसु कन्नपन्नपुडि पिज्जइ ॥ ८७ ॥

[यदि च चकास्ति नयन दीर्घनयनाया तत् क्षणं
केतकीकुसुमदलाग्रे भ्रमरो विलसति तदा जाने ।
यदि च तस्या मुखहावे मन्दहास आरोहति
तदा जाने हीरके पद्मरागसचय पतति ॥
यदि तस्या मधुरमितभाषिण्या वचनगुम्फो निश्रूयते ।
तदा ध्रुव कृत्वा जाने अमृतरस कर्णपर्णपुटेन पीयते ॥ ८७ ॥]

रासावलयस्य कर्पूरेण यथा—

परहुयपचमसवणसभय मन्नउ स किर
तिंमणि भणइ न किंपि मुद्धि कलयठि गिर ।
चदु न दिक्खण सक्कइ जं सा ससिवयणि
दप्पणि मुह न पलोअइ तिंमणि मयनयणि ॥
वइरिउ मणि मन्नवि कुसुमसरु खणिखणि सा बहु उत्तसइ ।
अच्छरिउ रूवनिहि कुसुमसरु तुह दसणु जं अहिलसइ ॥ ८८ ॥

[परभृतपञ्चमश्रवणमभया मन्ये सा किल
तस्माद् भणति न किमपि मुग्धा कलकण्ठी गिरम् ।
चन्द्र न द्रष्टु शक्नोति यत्सा शशिवदना
दर्पणे मुख न प्रलोकयति तस्मान्मृगनयना ॥
वैरिण मनसि मत्वा कुसुमशर क्षणेक्षणे सा बहूत्त्रसति ।
आश्चर्यं रूपनिधे कुसुमशर तव दर्शन यदभिलषति ॥ ८८ ॥]

वस्तुवदनकरासावलयसकीर्णस्य कुङ्कुमेन यथा—

पडिगंडयलपुलयपयरपयडणवद्घायरु
कचिवालवालाविलासवहलिमगुणनायरु ।
द्रविडिदिव्वचपयचयपरिमलल्हसडउ
कुतलिकुतलद्प्पकडप्पणलपडउ ॥
[मरहट्ठिमाणनिद्दाहवयविहवविद्दसणसकउ ।]
कसु करइ न मणि हल्लोहलउ मलयानिलहु झुलक्कउ ॥ ८९ ॥

[पाण्ड्य[स्त्री]गण्टतलपुलकप्रकरप्रकटनव्द्धादर
काञ्चीपालवालाविलासवहलिमगुणनागर ।
द्रविटीदिव्यचम्पकचयपरिमलोहामित
कुन्तलीकुन्तलदर्पवर्धनलम्पट ।
महाराष्ट्रीमान विभवविध्वसनशक्त ।
कस्य करोति न मनसि क्षोभ मल्यानिलस्य पात ॥ ८९ ॥

कर्पूरेण यथा—

अविहडअवरुप्परुप्परूढगुणगठिनिबद्धउ
एयारिण हलि गलइ पिम्मु सरलिमवसलद्धउ ।
माणमडप्फरु तुह न जुत्तु उत्तमरमणि
तिंभणि वारउ वारवार वारणगमणि ॥
अह करहि कलहु वल्लहिण सहु इच्छि म इच्छिउ पणयसुहु ।
माणिक्कि मणंसिणि करिठवहु हिहि खिल्लिताजूड तुहु ॥ ९० ॥

[अविघट परस्परोढगुणग्रन्थिनिवद्ध
एतादृशेन सखि गलति प्रेम सरलिमवशलब्धम् ।
मानगर्वस्तव न युक्त उत्तमरमणि
ततो वारयामि वारवारं वारणगमनि ।
अथ करोषि कलह वल्लभेन सह, इच्छ मेष्ट प्रणयसुखम् ।
* * * मनस्विनि * * * * * त्वम् ॥ ९० ॥]

रासावलयवस्तुवदनकसकीर्णस्य कुङ्कुमेन यथा—

सवणनिहियहीरयहसतकुंडलजुयल
थूलामलमुत्तावलिमडिअयणकमल ।
सेअंसुयपंगुरण वहलसिरिहडग्गुज्जल
वहुपहुल्लविअइल्लफुल्लफुल्लावियकुंतल ।
तो पयडत्थयदंसणजणियखलयणडरभरभारिय
अहिसरइ चदसुंदरनिसिहि पइं पिययम-अहिसारिय ॥ ९१ ॥

[श्रवणनिहितहीरकहसत्कुण्डलयुगला
स्थूलामलमुक्तावलिमण्डितस्तनकमला ।
श्वेतांशुकप्रावरणा वहलश्रीखण्डरसोज्ज्वला
वहुप्रफुल्लविकचिल्पुष्पपुष्पायितकुन्तला ॥
तत प्रकटार्थदर्शनजनितखलजनभयभरभारिणी ।
अभिसरति चन्द्रसुन्दरनिशाया त्वा प्रियतम अभिसारिका ॥ ९१ ॥]

कर्पूरेण यथा—

तरुणिहूणिगंडप्पहपुंछिअतिमिरमसि
उक्कचुलुक्कावडणु दुसहु मा करउ ससि।
मलयानिलु मयनयणि घुणियकप्पूरकयणि(लि)वणु
सभुक्कियमयणग्गिहु सहि मा दहउ तुज्झ तणु ॥
तणुअंगि म खडहडि पडहि तुहु मयणवाणवेयणकलइ ।
चय माणु माणिवल्लहिण सहुं चडि म जीयससयतुलह ॥ ९२ ॥

[तरुणीहूणीगण्डप्रभाप्रोञ्छिततिमिरमसि
उल्काचुलुकपातन दु सहं मा करोतु शशी ।
मलयानिलो मृगनयने घूर्णितकर्पूरकदलीवन
सधुक्षितमदनाग्नि सखि मा दहतु तव तनुम् ॥
तन्वङ्गि मा कष्टे पत त्व मदनवाणवेदनाकलया ।
त्यज मान मानिवल्लभेन सह आरोह मा जीवसशयतुलाम् ॥ ९२ ॥]

वदनकस्य कुङ्कुमेन यथा—

जइ तुहु महु करयलु उम्मोडिवि
चल्लिय चीरचलु अच्छोडिवि ।
माणिणि तुवि पसाउ करि सुम्मउ
पइ पिइ उत्तावलिय म गम्मउ ॥
जइ किंवइ विसवइ पयजुयलु इह विहिवसिण विहट्टइ ।
ता तुज्झ मज्झु खीणउ खरउ किं म खामोअरि तुट्टइ ॥ ९३ ॥

[यदि त्वं मम करतलमुन्मुच्यापि
चलिता चीराञ्चलमाच्छिद्यापि ।
मानिनि ततोपि प्रसादं कृत्वा श्रूयतां
त्वया प्रिये उत्सुके मा गम्यताम् ॥
यदि किमपि • • • • पदयुगलमिह विधिवशेन विघटते ।
तदा तव मध्य. क्षीण खर. किं न क्षामोदरि त्रुट्यति ॥ ९३ ॥]

कर्पूरेण यथा—

कि न फुल्लइ पाडल परपरिमल
महमहेइ कि न माहवि अविरल।
नवमालिय कि न दलइ पहिल्लिय
कि न उत्थरइ कुसुमभरि मल्लिय।
दीहियतलायसरितल्लडिहिं कि न पसाहि पउमिणि फुडइ।
तुवि जाइजायगुणसभरणुझाणुवि भसल हु मणि खुडइ ॥ ९४ ॥

[किं न विकसति पाटल परपरिमल
गन्धं प्रसारयति किं न माधवी अविरलम्।
नवमालिका किं न दलति प्रघूर्णिता
किं न अवक्रामति कुसुमभरेण मल्लिका ॥
दीर्घिकातडागसरित्तल्पेषु किं न प्रसादेन पद्मिनी स्फुटति।
ततोपि जातजातिगुणसंस्मरणध्यानोपि भ्रमर खलु मनसि त्रुट्यति ॥ ९४ ॥]

षट्पदीप्रकरणम् ॥ ३३ २ ॥

अथ सप्तपदी। अथ मात्राजातिरुल्लालकाभ्यां कुङ्कुमकर्पूराभ्यां सगता फुल्लसंज्ञा। यन्मनोरथः—

जइ मत्ताजाईणं उल्लाला हेट्ठयंमि दीसंति।
ता ताइं सव्वाइं फुल्लयनामेण कहियाइं ॥ ९५ ॥

[यदि मात्राजातीनामुल्लाला अधस्ताद् दृश्यन्ते।
तदा तानि सर्वाणि फुल्लकनाम्ना कथितानि ॥ ९५ ॥]

उदा०—विहियभर वइसवइघरदास। रसु साहिउ दुद्धरिसु।
हणिउ असुर वब्बरु भयंकरु ॥
छद्दरिसणदिट्ठसम। खत्ति रज्ज पालिउ निरंतरु।
पूइयकइंदवंदिणविवुहवरसुरकित्तण कारिय।
जयसिंहदेवराइहिं भुवणि कित्तिरिद्धि वद्धारिय ॥ ३३·३ ॥

रामपंडवभरहहरियंद। णलपमुहिहिं जणजणह। पुत्तभावु पडिवज्झि कूरिहि।
विलवंतह तियजणह। ज किर हरिउ पत्थिविहिं भूरिहि ॥
मुग्गदु त मुक्कु पइं पाउ भणि तिणु जिव तिहुणप्पालसुय।
उप्फुल्लवयण कि ण जण मुणहि, त्तिणि कुमरेस चरित्त तुय ॥ ३३ ४ ॥ [फुल्लो]।

[विहितभरो वैश्यपतिः गृहदास। रस साधितो दुर्धर्ष।
हत असुर ... भयंकर ॥
षड्दर्शनदृष्टश्रम। ... पालित ....।
पूजितकवीन्द्रवन्दिविबुधवरसुरकीर्तनं कारयित्वा।
जयसिंहदेवराजेन भुवने कीर्ति-ऋद्धिर्वर्धिता ॥ ३३ ३ ॥

रामपाण्डवभरतहरिश्चन्द्र–। नलप्रमुखैर्जनस्य जनस्य। पुत्रभाव प्रतिपद्य क्रूरे ॥
विलपत स्त्रीजनस्य। यत्किल हृत पार्थिवैर्भूरिभि ॥
मृतस्व तन्मुक्त त्वया पाप भणित्वा तृणमिव त्रिभुवनपालस्तुत।
उत्फुल्लवदन किं न जानाति जनस्तेन कुमरेश चरित्र तव ॥ ३३ ४ ॥]

'पडिवज्जि'त्ति प्रतिपद्य। 'मुग्गदु'त्ति मृतस्वम्। 'भणि'त्ति भणित्वा। 'क्त्वा–इ–इउ–इवि अवय' (हे० ८ ४·४३९) इति त्वास्थाने इ.। एव शेषभेदेषूदाहार्यम्। सप्तपदीप्रकरणम् ॥३३·४॥

अथाष्टपदी—

विसमेसु टतिगकेहिं समेसु टदुगेण चउसु सिरिधवलं।
विसमसमपयणुपासं, अह तरलं दोहसंदोहा ॥ ३४ ॥

[विषमेषु टत्रिककै समेषु टद्विकेन चतुर्षु श्रीधवलम्।
विषमसमपादानुप्रासं, अथ तरलं दोहसंदोहौ ॥ ३४ ॥]

विषमेषु चतुर्षु पादेषु त्रिभिश्चतुर्मात्रैरेकेन द्विमात्रेण, समेषु चतुर्षु पादेषु द्वाभ्यां चतुर्मात्राभ्यां श्रीधवल छन्दो विषमसमपादानुप्रास प्रथमस्याहेर्द्वितीयेनाह्निणा तृतीयस्य तुर्येण पञ्चमस्य षष्ठेन सप्तमस्याष्टमेनानुप्रास इत्यर्थः। अथ दोहसदोहौ तरल छन्द। दोहशब्देनेह दोहकजातिर्गृह्यते ततो दोहकावदोहकोपदोहकोद्दोहकादीनां सग्रहः। यन्मनोरथ:—

जइ दोहयाण हिट्ठे दीसइ सदोहओ इह (?) रइओ।
ता ते सव्वे छदमि तरलनामेण नायव्वा ॥ ९६ ॥

[यदि दोहकानामधस्ताद दृश्यते सदोहको रचित ।
तदा ते सर्वे छन्दसि तरलनाम्ना ज्ञातव्या ॥ ९६ ॥]

उदा०—खीरसमुद्दिण लवणजलहि। कुवलय कुमुइहिं।
कालिंदी सुरसिंधुजलिण। महुमहणु हरिण ॥
कइलासिण सरिसउ हु किरि। सो अजणगिरि।
इह तुह जससिरिधवलिओ पहु। किं पंडरु न हु ॥ ३४·१ ॥

सिरिधवल हेमसूरिस्स (V 33)

धणु जुव्वणु जीविय सयलु। चंचलु जिम्व करिकन्नु।
खणि खणि करयलि नीरु जिम्व। गलइ रूवलायन्नु ॥
अवरइ अविरलविज्जुलवलय–। विलसियतरल पयत्थ।
तुइ वढ धम्मुज्जमसढिलमण। जण अच्छइ वीसत्थ ॥ ३४·२ ॥

[क्षीरसमुद्रेण लवणजलधि । कुवलयानि कुमुदै ॥
कालिन्दी सुरसिन्धुजलेन। मधुमथनो हरेण ॥
कैलासेन सदृश खलु कृत । सोऽजनगिरि ॥
इह तव यश श्रीधवलित प्रभो। किं पाण्डुर न खलु? ॥ ३४·१ ॥

धन यौवनं जीवित सकल । चञ्चलं यथा करिकर्ण ।
क्षणे क्षणे करतले नीर यथा । गलति रूपलावण्यम् ॥
अपरमपि अविरलविद्युद्वल्य– । विलसिततरला पदार्थाः ॥
ततोपि मूढो धर्माधमशिथिलमना । जनो भवति विश्वस्त. ॥ ३४ २ ॥]

'वढ'त्ति शीघ्रादौ 'मूढस्य नालिअवढौ'इति । (हे. ८·४·४२२) ॥ ३४·२ ॥

वत्थुय दोहा दोहय वत्थुवयण तह य दुवइगीईओ ।
हुंति दुहंगी नामा वत्थू दोहाइजुयमत्ता ॥ ३५ ॥

[वस्तु च दोहा; दोहा च वस्तुवदनं; तथा च द्विपदीगीत्यौ ।
भवन्ति द्विभङ्गी नाम, वस्तु दोहादियुतमात्रा ॥ ३५ ॥]

'वत्थु'त्ति 'वत्थुवइ'त्ति वस्तुवदनं तदुपरि तदादौ च दोहकस्तथा च द्विपद्युपरि गीति-द्विभङ्गीसञ्ज्ञा' स्यु' । द्वौ भङ्गौ छन्दसी यस्या सा द्विभङ्गी ॥ ३५ ॥

उदा०—अरिरि मयण रइवयणकमलदंसणु खणु वज्जह
अरिरि कालपरिवाससिढिलवंधणु धणु सज्जह ।
अरिरि वीरहरिणंकचूडलूडणु सरु संधह
अरिरि हठिण उज्जंति जंतु मह वल्लहु रुंधह ॥
इम्व वुल्लंती राइमइ । सामिय वहुसोहग्ग ।
असुजलुल्लयलोयणिय । तुह किम्व चित्ति न लग्ग ॥ ३५·१ ॥
दुहंगिया सूरप्पहसूरिस्स ।

मइं मिल्लिउ म न जाह तुह । कंत वसंतपवेसि ।
चूउ न वाहह उत्थरिउ । विरहिणिमारणरेसि ॥
विरहिणिमारणरेसि गुंदिसन्नाहु सुदिढु करि
कि न वाहह उत्थरिउ चूउ अविरलदलडवरि ।
कंत वसंतपवेसि विरहदुहघंघलिं घल्लिउ
अहह म जाह अणाहदीणदुम्मइ मइ मिल्लिउ ॥ ३५·२ ॥
दुहंगिया ।

[अरेरे मदन रतिवदनकमलदर्शनं क्षण वर्जय
अरेरे कालपरिवासशिथिलवन्धनं धनु सज्जय ।
अरेरे वीरहरिणाङ्कचूडालोडनं शरं संधेहि
अरेरे हठेनोज्जयन्तं गच्छन्तं मम वल्लभ रुधान ॥
इति वदन्ती राजीमति' । स्वामिन् वहुसौभाग्या ।
अश्रुजलार्द्रलोचनी । तव किं चित्ते न लग्ना ॥ ३५ १ ॥

मां त्यक्त्वा मा यासीस्त्वं । कान्त वसन्तप्रवेशे ।
चूतो न बाहुभिरास्तीर्णो । विरहिणीमारणार्थम् ? ॥
विरहिणीमारणार्थं मञ्जरीसन्नाह सुदृढ कृत्वा
किं न बाहुभिरास्तीर्णश्चूतोऽविरलदलभरेण ? ।
कान्त वसन्तप्रवेशे विरहदु खमोहे क्षिप्त्वा
अहह मा याहि अनाथदीनदुर्मतिं मा त्यक्त्वा ॥ ३५ २ ॥]

'गुदि'त्ति मञ्जिरी । 'घघलि'त्ति शीघ्रादौ झगटकस्य घंघलः । अत्राम्नायः । दोहकपदानि प्रतिलोम वस्तुवदनकपदेष्वावर्तनीयानि ॥ ३५·२ ॥

उदा०—घरि घरि धेणुदोहदहिमंथविलोडणघोसु घुम्मए
वंखणवेयपढणधुणि वंदीण जयजयसद्दु सुम्मए ।
तक्खणि मुत्तु कहवि निद्दालसु कामुयजणुवि बुज्झए
धारणिवंधि जित्थु नारियणि अविरलु सलिलु बुज्जए ॥
सा वहलकमलपरिमलमिलंतरोलंवरोलरमणीया ।
मंगलनिवहावंझा दिणमुहसंझा नरिंद तुह होउ ॥ ३५ ३ ॥

[गृहेगृहे धेनुदोहदधिमन्थविलोडणघोषो घूर्णते
व्याख्यानवेदपठणध्वनिर्वन्दीना जयजयशब्द श्रूयते ।
तत्क्षणे मुक्त कथमपि निद्रालस कामुकजनोपि बोध्यते
धारणिवन्धे यत्र नारीजनेनाविरल सलिलमुह्यते ॥
सा वहलकमलपरिमलमिलद्रोलम्वरवरमणीया ।
मङ्गलनिवहावन्ध्या दिनमुखसंध्या नरेन्द्र तवास्तु ॥ ३५·३ ॥]

'रोलम्वरोलु'त्ति भ्रमररवः । तथा चेति चकारादन्यैरपि छन्दोभिर्द्वन्द्वितैर्द्विभङ्गी स्यात् । यथा गाथाया भद्रिकायोगे—

केलिक्खभा ऊरू नाही वावी मुणालिया बाहा ।
नयणाइं कुवलयाइ दसणा उण कुदकलियाओ ॥
छणससिमंडलमाणण पाणीपाया य तुज्झ पउमाइ ।
सिसिरोवयारमइयासि किं तहवि दिवाणिसं दहेसि दइए ॥ ९७ ॥

[कदलीस्तम्भावूरू, नाभिर्वापी, मृणालिके बाहू ।
नयने कुवलये, दशना पुन कुन्दकलिका ॥
क्षणशशिमण्डलमानन पाणी पादौ च तव पद्मानि ।
शिशिरोपचारमय्यसि किं तथापि दिवानिश दहसि दयिते ॥ ९७ ॥]

अष्टपदीप्रकरणम् ॥ ३५·३ ॥

अथ नवपदी । दोहकादियुता मात्राजातिर्वस्तुसज्ञा । रड्डेत्यन्ये । आदिशब्दादवदोहकोपदोहक-परिग्रह.

उदा०—पुव्वपव्वयरायसियछत्तु । तमकुंजरपंचमुहु । रयणिरमणिमाणिक्कदप्पणु ।
नहकमलाकरकमलु । अमयकलसु जगदाहझम्पणु ॥
संभुजटालयणीकुसुमु । कंदप्पदुमकंदु ।
सयलवत्थुअत्थिक्ककरु । तो उम्मिल्लइ चंदु ॥ ३५·४ ॥ वत्थु ।

[पूर्वपर्वतराजसितच्छत्र । तम कुञ्जरपञ्चमुखो । रजनिरमणीमाणिक्यदर्पण. ॥
नभ कमलाकरकमलं । अमृतकलशो जगद्दाहशामक. ॥
शम्भुजटालताकुसुम । कन्दर्पद्रुमकन्द ॥
सकलवस्त्वास्तिक्यकर । तत उन्मीलति चन्द्र ॥ ३५·४ ॥]

'लयणि'त्ति लता । एवमेवावदोहकोपदोहकयोरप्युदाहार्यम् । नवपदीप्रकरणम् ॥ ३५·४ ॥

अथ दशपदी ।

दोहय घत्ताउ दुहंगिया, अहुल्लालसंजुया वत्थू ।
होइ तिहंगी अह खंडजुयलगीई दुवइखंडं ॥ ३६ ॥

[दोहा च घत्ता द्विभङ्गी, अथोल्लालसंयुता वस्तु. ।
भवति त्रिभङ्गी, अथ खण्डयुगल गीतिश्च द्विपदीखण्डम् ॥ ३६ ॥]

दोहकजात्यन्ते घत्ताजातिरेवमपि द्विभङ्गी ॥ ३६ ॥

उदा०—को नेसइ संदेसडा । सहि देसडाति दूरि ॥
वंदिमुहि पडइ संठविउ । गुरु सूरप्पहसूरि ॥
इम्व गुट्ठिट्ठिय । गुरु उक्कंठिय । अविरल रहमुत्ताल ।
भुल्लइ रंगिहिं । नवनवभंगिहिं । माल(व)देसीवाल ॥ ३६·१ ॥
दुहंगी तिलयसूरिस्य ।

[को नेष्यति संदेश । स हि देशोति दूरे ॥
. । गुरु सूरप्रभसूरि ॥
इति गोष्ठीस्थित । गुरुरुत्कण्ठित । . . ॥
। . । ॥ ३६·१ ॥]
द्विभङ्गी तिलकसूरे ॥

दशपदीप्रकरणम् ॥ ३६·१ ॥

अथैकादशपदी । अथोल्लालकाभ्यां सयुता 'वत्थु'त्ति वस्तुजातिस्त्रिभङ्गी भवति । त्रयो भङ्गाश्छन्दस्त्रयरूपा अस्या सा त्रिभङ्गी ।

उदा०—गहिरु जलहरमुरव वज्जंति । घणु नच्चहि विज्जुलिय ।
महुर मोर गायंति सुस्सर ।
दद्दुरव घग्घरिय । रुणझुणंति घणघोसनिब्भर ॥
चप्पीहयवंदिणवि सर । लद्धावसर रसंति ।
जलधाराधोरणिमिसिण । वायण पयउ पडंति ॥

इम्व निब्भरु वट्टइ धरवलइ सयललोयरतियावणउ ॥
सहरिसअणंगनिवसच्चविउ अहिणवु पाउसपिक्खणउ ॥ ३६ २ ॥ तिहंगी ।

[गम्भीरा जलधरमुरजा वाद्यन्ते । वहु नृत्यति विद्युत् ।
मधुरं मयूरा गायन्ति सुस्वरम् ॥
दर्दुररवघर्घरिका । रुणझुणन्ति घनघोपनिर्भरा ॥
चातकवन्दीनामपि स्वरा । लब्धावसरा रसन्ति ॥
जलधाराधोरणिमिषेण । वायनानि प्रकट पतन्ति ॥
इति निर्भरं वर्तते धरावलये सकललोकरतिदायकम् ।
सहर्षानङ्गनृपदृष्टमभिनव प्रावृट्प्रेक्षणकम् ॥ ३६ २ ॥]

एकादशपदीप्रकरणम् ॥ ३६ २ ॥

अथ द्वादशपदी । खण्डयुगलान्ते गीतिः सामान्येन त्रिभङ्गी, विशेषेण द्विपदीखण्डम् ।

उदा०—कुसुमाउहपियदूययं । मउलावितो चूययं ।
सिढिलियमाणग्गहणओ । वायइ दाहिणपवणओ ॥
वियलियवउलामेलओ । इच्छियपियममेलओ ।
पडिवालणअसमत्थओ । तम्मइ जुवईसत्थओ ॥
इय पढमं महुमासो जणस्स हिययाइं कुणइ मउयाइं ।
पच्छा विंधइ मयणो लद्धप्पसरेहिं कुसुमवाणेहिं ॥ ३६·३ ॥
दुवईखंडं सिरिहरिसएवस्स ।

[कुसुमायुधप्रियदूतक । मुकुलयश्चूतकम् ।
शिथिलितमानग्रहणो । वाति दक्षिणपवन ॥
विगलितवकुलामेलक । इच्छितप्रियतममेलन ।
प्रतिपालनासमर्थ । ताम्यति युवतिसार्थ ॥
इति प्रथम मधुमासो जनस्य हृदयानि करोति मृदूनि ।
पश्चाद्विध्यति मदनो लब्धप्रसरै कुसुमवाणै ॥ ३६ ३ ॥]
द्विपदीखण्डं श्रीहर्षदेवस्य (रत्नावली I 14-16) ॥ स्पष्टम् ॥ ३६ ३ ॥

घत्तादुयं दुहंगी, तिहंगिया दुवइखंडगीईओ ।
पज्झडियाइचउक्कं कडवं, ताणं गणो संधी ॥ ३७ ॥

[घत्ताद्वय द्विभङ्गी, त्रिभङ्गिका द्विपदीखण्डगीतय· ।
पज्झटिकादिचतुष्क कडव, तेषां गण. संधि. ॥ ३७ ॥]

घत्ताजात्यन्ते घत्ताजातिरेवापि द्विभङ्गी ॥ ३७ ॥

उदा०—किणि अवरिहि वुज्झिउ । मुग्गडु उज्झिउ । वारिउ जूउवि वेयरिउ ॥
कयधम्मब्भंसह । महुरामंसह । नाउवि मूलह निट्ठविउ ॥
मरणब्भयभीयहं । सव्वहं जीयहं । वज्झाविउ अभयप्पडहु ।
रे रायहु रहसिहिं । सहुं कुमरसिहिं । तुडिवडंत किं न सडिपडहु ॥ ३७·१ ॥
दुहंगिया ॥

[कैरपरैर्बुध्यते । मृतस्त्वमुज्झितम् । वारितं द्यूतमपि वैरीभूतम् ॥
कृतधर्मभ्रंशयो । मदिरामासयो. । नामापि मूलतो निर्नाशितम् ॥
मरणभयभीताना । सर्वेषा जीवानां । वादितोऽभयपटह ? ॥
रे राजानो रभसेन । स्वय कुमारसिंहेन । तोषमाना किं न शौर्यंथ ॥ ३७·१ ॥

रेशब्दः संभाषणे (हे. ८२·२०१)। 'तुडि'त्ति संरंभे। प्राग् द्विपदी ततः खण्डत्ति गूचना (?) वलम्बकस्तदन्ते गीतिरियमपि त्रिभङ्गी ॥ ३७·१ ॥

उदा०—विरहिणिहिययघोरवज्जासणिनिवडणघोसभेरवा
पसरहि मयणरज्जपयासणपणवा कोइलारवा ।
वाइहिं मलयपवण घणमाणिणिमाणधणिक्कतक्करो
निद्दयसुरयसमरसम्मद्दकिलामियमिहुणसुहयरो ॥
दोला लोला चालिया । ससिरीया वणमालिया ।
असिसिरउण्हा वासरा । रयणी जुण्हामणहरा ॥
इय एरिसे वसंते महुयरहुंकारमुहलियवणंते ।
मुत्तूण ममं वच्चंत कंत अच्चंतकठिणचित्तोसि ॥ ३७·२ ॥ तिहगिया ।

[विरहिणीहृदयघोरवज्राशनिनिपतनघोषभैरवा
प्रसरन्ति मदनराज्यप्रकाशनपणवा कोकिलारवा ॥
वाति मलयवातो घनमानिनीमानधनैकतस्करो
निर्दयसुरतसमरसंमर्दक्लान्तमिथुनसुखकर ॥
दोला लोला चालिता । सश्रीका वनमालिका ॥
अशिशिरोष्णा वासरा । रजनी ज्योत्स्नामनोहरा ॥
इतीदृशे वसन्ते मधुकरहुंकारमुखरितवनान्ते ।
मुक्त्वा मा व्रजन् कान्त अत्यन्तकठिनचित्तोऽसि ॥ ३७ २ ॥]

स्पष्टा ॥ ३७·२ ॥ अन्यैरपि छन्दोभिः श्रुतिसुखैस्त्रिभिस्त्रिभिस्त्रिभङ्गी । तत्र पूर्वं मञ्जरी पश्चात्खण्डिता ततो भद्रिका यथा—

उच्छलंतछप्पयकलगीतिभगिघरे
विप्फुरंतकलयंठिकंठपञ्चमसरे ।
सज्जमाणहिंदोलालवणपसाहिए
चच्चरिपडहुद्दामसद्दसखोहिए ॥
वियसियरत्तासोयल्लए । केसरकुसुमामोअमए ।
पप्फुल्लियमायंदवणे । घणवोलिरदक्खिणपवणे ॥
इय एरिसमि चेत्तए जस्स ण पासमि अत्थि पियमाणुस ।
सो कह जियइ वयसिए विद्धो मयरद्धयस्स भल्लियाहिं ॥ ९८ ॥

[उच्छलत्षट्पदकलगीतिभङ्गिधरे
　विस्फुरत्कलकण्ठीकण्ठपञ्चमस्वरे ।
　सज्जमानहिन्दोलाल्वनप्रसाधिते
　चर्चरीपटहोद्दामशब्दसक्षोभिते ॥
विकसितरक्ताशोकलते । केसरकुसुमामोदमये ॥
प्रफुल्लितमाकन्दवने । घनघूर्णमानदक्षिणपवने ॥
इतीदृशे चैत्रे यस्य न पार्श्वेऽस्ति प्रियमनुष्य ।
स कथं जीवति सखि विद्धो मकरध्वजस्य बाणै. ॥ ९८ ॥]

एते च द्विभङ्गीत्रिभङ्ग्यौ शीर्षकाख्ये । द्वादशपदीप्रकरणम् ॥ ३७.२ ॥

अथ षोडशपदी । पद्धडिकादिच्छन्दांसि चत्वारि चत्वारि कडवकम् । आदिशब्दाद्वदनादिपरिग्रहः । तेषा च कडवकाना गणः सन्धिसंज्ञः ।

उदा०—पुरुगुज्जरमंडली(लि) अइसमिद्धु । अणहिल्लनयरु णामिहि पसिद्धु ।
　तहि सिरिचाउक्कडवंसजाय । वणरायपमुह हुय वहुय राय ॥
　अह कालकमिण रणरंगमल्लु । रिउरायचक्कहियइक्कसल्लु ।
　चालुक्कवंसपंकयमरालु । तत्थासि नराहिवु कुमरवालु ॥
　वहुदिहिण वहुपरिकरिसमग्गु । तिणि सम्मु परिक्खिउ धम्ममग्गु ।
　जिणसासणु वहुगुणु भणि पवत्तु । न विवेयलक्खि तुलइ सयत्तु ॥
　नहलग्गसिहरजिणहरणिवेस । मणहर असेस तिणि विहिय देस ।
　तसु सरिसु नरेसरु मणुयलोइ । न हु हुवउ न होसइ नत्थि कोइ ॥ ३७ ३ ॥
कडव ।

[पुरुगुर्जरमण्डले अतिसमृद्ध । नगरमणहिल्लनाम्ना प्रसिद्धम् ।
　तत्र श्रीचापोत्कटवंशजाता । वनराजप्रमुखा जाता वहवो नृपा ॥
　अथ कालक्रमेण रणरङ्गमल्ल । रिपुराजचक्रहृदयैकशल्यम् ॥
　चालुक्यवंशपद्कजमराल । तत्रासीन्नराधिप कुमारपाल ॥
　वहुदिवसैर्बहुपरिकरसमग्र । तेन सम्यक्परीक्षितो धर्ममार्ग ॥
　जिनशासनं वहुगुण भणित्वा प्रवृत्त । न विवेकलक्ष्ये तोल्यते सयत्न ॥
　नभोलग्नशिखरजिनगृहनिवेश । मनोहरोऽशेषस्तेन विहितो देश ॥
　तस्य सदृशो नरेश्वरो मनुजलोके । न खलु भूतो न भविष्यति नास्ति कोपि ॥ ३७ ३ ॥]

स्पष्टम् । सन्ध्युदाहरण प्रतीतम् । षोडशपदीप्रकरणम् ॥ ३७ ॥

[इति] कविदर्पणवृत्तौ द्वितीयोद्देशः ।

तृतीयोद्देशः ।

अथ वर्णच्छन्दः ।

इत्तो वुच्छं सव्वंपि लाहवत्थं सलक्खलक्खणयम् ।
वन्नच्छंदे वित्तं अहिकिज्जइ, तं पुणो तिविहम् ॥ १ ॥

[इतो वक्ष्ये सर्वमपि लाघवार्थं सलक्ष्यलक्षणकम् ।
वर्णच्छन्दे वृत्तमधिक्रियते तत्पुनस्त्रिविधम् ॥ १ ॥]

इतो मात्राच्छन्दसोनन्तर सर्वमपि वर्णच्छन्द उभयच्छन्दश्च सलक्ष्यलक्षणकं वक्ष्ये । तदेवोदाहरणं तदेव सूत्रमित्यर्थ । लक्षणकमित्यस्पार्थे क. । किमर्थं रीतिभङ्ग इत्याह—लाघवार्थम् । भिन्नलक्षणत्वे हि ग्रन्थगौरव स्यात् । मात्राच्छन्दस्तु लक्ष्यै. सुज्ञेयमिति तथोक्तम् । इद चादौ प्रपञ्चितमेव । तथा वर्णच्छन्दसि वृत्तमधिक्रियते । इतो यद्वक्ष्यते तद्वृत्ताख्यमित्यर्थः । तच्च स्थिरगुरुलघ्वक्षरविन्यासमिष्यते पाठनसयोगयोरभावात् । मात्राछन्दस्तु जात्याख्यम् ।

यदाह—

'पद्य चतुष्पदी तच्च वृत्तं जातिरिति द्विधा' इति । तत्पुनर्वृत्तं त्रिविधम् ॥ १ ॥

तथाहि—

सममद्धसमं विसमं तत्थ समं ताव तुल्लचउपायम् ॥
तुल्लद्धं अद्धसमं, अतुल्लसव्वप्पयं विसमम् ॥ २ ॥

[सममर्धसम विषम तत्र सम तावत्तुल्यचतुष्पादम् ।
तुल्यार्धमर्धसम, अतुल्यसर्वपाद विषमम् ॥ २ ॥]

समवृत्तमर्धसमवृत्त विषमवृत्तम् । तत्र त्रिके तावत्तुल्यलक्षणैश्चतुर्भिः पादैः समवृत्तम् । तुल्यलक्षणाभ्यामर्धाभ्यामर्धसमवृत्तम् । विसदृशै सर्वै. पादैर्विषमवृत्तम् ॥ २ ॥

तेसु समे एगक्खरमुहछव्वीसक्खरंतचउपाई ।
छव्वीस हुंति जाई, तो सेसं दंडया तत्तो ॥ ३ ॥

[तेषु समे एकाक्षरमुखषड्विंशत्यक्षरान्तचतुष्पाद्यः ।
षड्विंशतिर्भवन्ति जातयस्तत शेष, दण्डकास्तस्मात् ॥ ३ ॥]

तेषु त्रिषु समवृत्ते चतुर्णां पादाना समाहारश्चतुष्पादी । एकाक्षरादिः षड्विंशत्यक्षरान्ता चतुष्पादी यासु ता. षड्विंशतिर्जातयः स्युः । 'तो सेस' ति शेषजातिस्ततो दण्डकजातिः ॥ ३ ॥

उत्त अइउत्त मज्झा पइट्ठ सुपइट्ठ तह य गाइत्ती ।
उण्हिग अणुहुभ विहई पंती तिहुउ जगइअइजगई ॥ ४ ॥

सक्करिअइसक्करिया अट्ठी अइअट्ठि धिइ अ अइधिइउ।
किइ पाविसमभिउप्परा किई य जाईण नामाइं ॥ ५ ॥

[उक्तात्युक्ता मध्या प्रतिष्ठासुप्रतिष्ठे तथा च गायत्री।
उष्णिगनुष्टुब् बृहती पङ्क्तिस्त्रिष्टुप् जगत्यतिजगती ॥ ४ ॥
शक्वर्यतिशक्वर्यौ अष्टिरत्यष्टिर्धृतिरतिधृतिः।
कृतिः प्राविसमभ्युत्परतः कृतयश्च जातीनां नामानि ॥ ५ ॥]

उक्ता १ अत्युक्ता २ मध्या ३ प्रतिष्ठा ४ सुप्रतिष्ठा ५ तथा च गायत्री ६ उष्णिक् ७ अनुष्टुप् ८ बृहती ९ पङ्क्तिः १० त्रिष्टुप् ११ जगती १२ अतिजगती १३ शक्वरी १४ अतिशक्वरी १५ अष्टिः १६ अत्यष्टि. १७ धृति. १८ अतिधृति. १९ कृतिः २० प्र। आ। वि। सम्। अभि। उत्। एभ्यः परा कृतिश्च। प्रकृति. २१ आकृति. २२ विकृतिः २३ अभिकृति: २५ उत्कृतिः २६ जातीना नामानि। उक्ता नाम एकैकाक्षराद्दिभेदसग्रहात्मिका जातिस्तत. एकैकाक्षरवृद्धाह्वयोऽत्युक्तादयस्तत्र द्व्यक्षराद्दिरत्युक्ता। षड्विंशत्यक्षराद्दिरुत्कृति'।

[इति] कविदर्पणवृत्तौ तृतीयोद्देशः।

चतुर्थोद्देशः।

अथ जातीनामुपयोगिभेदानाह--

गो गी ॥ १ ॥

सर्वांह्रिषु एको गुरुर्गीश्छन्दः ॥ १ ॥ **उक्ता ॥ १ ॥**

दो गा इत्थी ॥ २ ॥

द्वौ गुरू स्त्रीच्छन्दः **अत्युक्ता** ॥२॥ एकेनाह्रिणा प्राकृते लक्ष्म वक्तुमशक्यमिति द्वाभ्यामुक्तम्। अतः परं त्वेकैकेन समानि, द्वाभ्यामर्धसमानि, चतुर्भ्येकपादैर्विषमाणि वैतालीयानि च वक्ष्यन्ते ॥२॥

मो नारी ॥ ३ ॥ रो मृगी ॥ ४ ॥

स्पष्टम् ॥ ३ ॥ ४ ॥ **मध्या ॥ ३ ॥**

मो गो कन्ना ॥ ५ ॥ यगा वीला ॥ ६ ॥

मो ग कन्या ॥५॥ यगौ व्रीडा ॥ ६ ॥ **प्रतिष्ठा ॥ ४ ॥**

नन्दा तलगा ॥ ७ ॥ जया यो लगा ॥ ८ ॥

तलगा नन्दा ॥ ७ ॥ यो लगौ जया ॥ ८ ॥ **सुप्रतिष्ठा ॥ ५ ॥**

तो यो तणुमज्झा ॥ ९ ॥ यया सोमराई ॥ १० ॥

तो यस्तनुमध्या ॥ ९ ॥ यौ सोमराजी ॥ १० ॥ **गायत्री ॥ ६ ॥**

मो सो गो मयलेहा ॥ ११ ॥ हंसमाला रा गो ॥ १२ ॥

मः सो गो मदलेखा ॥ ११ ॥ रौ गो हंसमाला ॥ १२ ॥ **उष्णिक् ॥ ७ ॥**

दो मा दो गा विज्जूमाला ॥ १३ ॥ भो तलगा माणवगं ॥ १४ ॥
चित्तवया भगुरू दो ॥ १५ ॥ नारायओ तरा लगा ॥ १६ ॥
वसू लगा पमाणिया ॥ १७ ॥ उक्कमे समाणिया उ ॥ १८ ॥
इओ य अन्नं वियाणं ॥ १९ ॥

मौ गौ विद्युन्माला। चतुर्भिर्यतिरनुक्तापि ज्ञेया ॥ १३ ॥ भस्तलगा माणवकम्। अत्रापि चतुर्भिर्यति ॥ १४ ॥ भौ गुरुश्चि (रू चि) त्रपदा ॥ १५ ॥ तरौ लगौ नाराचकः ॥ १६ ॥ वसवो लगाः प्रमाणिका। अष्ट निरन्तरा. लगाः प्रमाणिका ॥ १७ ॥ व्युत्क्रमे समानिका तु। प्रमाणिकाया विपर्यये समानिका पुनरष्टौ निरन्तरा गला इत्यर्थः ॥ १८ ॥ इतोन्यद्वितानम्। एभ्यः प्रागुक्तेभ्यो ग्रन्थान्तरोक्तेभ्यश्चकाराद्वक्ष्यमाणेभ्य अन्यसमवृत्त वितानम् ॥ १९ ॥ **अनुष्टुभ् ॥ ८ ॥**

रो नसा किर हलमुखी ॥२०॥ मो नो यो मगरलयाए ॥२१॥
नसयघडिया विसाला ॥२२॥

रो नसौ हलमुखी ॥ किलेत्याप्तोक्तौ ॥२०॥ मो नो यो मकरलतायाम् ॥२१॥ नसयघटिता विशाला ॥२२॥ बृहती ॥९॥

मोरसारणी रजा रगंता ॥२३॥ सो सो सुद्धविराडिया जगा ॥२४॥
नरजगा इमा मणोरमा ॥२५॥ चम्पकमालेयं भमसा गो ॥२६॥

रजौ रगान्तौ मयूरसारणी ॥२३॥ मः सो जगौ शुद्धविराट् ॥२४॥ नरजगद्वय (?) इय मनोरमा ॥२५॥ भमसा गश्चम्पकमालेयम् ॥२६॥ पङ्क्तिः ॥१०॥

रो नरा लहुगुरू रहुद्धया ॥२७॥ सागया उ रनभा दुगुरंता ॥२८॥
भत्तिग दोगुरु दोधयछंदं ॥२९॥ ननरलहुगुरूहिं भद्दिया ॥३०॥
रो जरा लहु(हू)गुरू य सेणिया ॥३१॥ नजजलहू सगुरू सुमुखी ॥३२॥
नजुगसगणदुगुरू चित्ता ॥३३॥ तो जो जगगत्ति उवट्ठिया सा ॥३४॥
उवट्ठियमिमं जो सो तगा गो ॥३५॥ मो दो ता गा सालिणी सायरेहिं ॥३६॥
वाउम्मी मो तह भो तो गुरू दो ॥३७॥ तो तो जगा गो पुण इंदवज्जा ॥३८॥
उविंदवज्जा जतजा गुरू दो ॥३९॥

रौ नरौ लघुगुरू रथोद्धता ॥२७॥ रनभा द्विगुर्वन्ता स्वागता पुनः ॥२८॥ भत्रिकं द्वौ गुरू दोधकच्छन्दः ॥२९॥ ननरलघुगुरुभिर्भद्रिका ॥३०॥ रो जरौ लघुर्गुरुश्च श्येनिकायाम् ॥३१॥ नजजलघवः सगुरवः सुमुखी ॥३२॥ नयुगसगणद्विगुरवश्चित्रा ॥३३॥ तो तो जगगा इति उपस्थिता सा ॥३४॥ जः स्न(स्तो)गौ उपस्थितमिदम् ॥३५॥ मो द्वौ तौ गौ शालिनी [सागरैः]॥ सागरेहिं ति चतुर्भिर्यतिः ॥३६॥ सागरैरिति वर्तते । मस्तथा भ्तौ गुरू द्वौ वातोर्मी ॥३७॥ तौ जगौ ग पुनरिन्द्रवज्रा ॥३८॥ जतजा गुरू द्वौ उपेन्द्रवज्रा ॥३९॥

परुप्परं दुण्हमिमाण पायविमिस्सण चुद्दसहोवजाई ।
जाईण इत्तोवरपच्छिमाण सव्वाण बुद्धेहिं पुणोवइट्ठा ॥४०॥

[परस्पर द्वयोरनयोः पादविमिश्रण चतुर्दशधोपजातिः ।
जातीनामितःपरपश्चिमाना सर्वासा वृद्धैः पुनरुपदिष्टा ॥४०॥]

अनयोरग्रतः पृष्ठतश्च प्रत्यक्षयोरिन्द्रवज्रोपेन्द्रवज्रयोरिन्द्रवंशावंशस्थयोश्चान्योन्यं पादविमिश्रणमहिसंकर उपजातिः । सा च प्रस्तारभेदाच्चतुर्दशधा । स्थापना चेयम्[1] । आद्यन्तौ मुक्त्वा चतुर्दश ज्ञेयाः । समवृत्तप्रस्तावेप्युपजातीनामुपन्यासो लाघवार्थ । वहुश्रुतेस्तु इतःपरासां जगत्यादीनां पश्चिमानामुक्तादीनां प्रायो गायत्र्यादीनां कृतनामाकृतनामविसदृशप्रस्ताररूपस्वस्वपादानां स्वल्पभेदानां सर्वासां जातीनां संकर उपजातिरुपदिष्टा । यथा—

1 The illustrations are dropped by the editor, as they are unimportant.

युधिष्ठिरो धर्ममयो महाद्रुमः स्कन्धोर्जुनो भीमसेनोस्य शाखा ।
माद्रीसुतौ पुष्पफले समृद्धे मूलं कृष्णो ब्रह्म च ब्राह्मणाश्च ॥ ४० ॥ तृ(त्रि)ष्टुप् ॥ ११ ॥

सा इंदवंसा उ तता जरा जहिं ॥ ४१ ॥ मुणेह वंसत्थमिणं जता जरा ॥ ४२ ॥
जत्थ रा हुंति चत्तारि सा सग्गिणी ॥ ४३ ॥ जहि वेयया तं भुयंगप्पयायं ॥ ४४ ॥
चउसं सुण तोडयमित्थ पुणो ॥ ४५ ॥ दुयविलंविय नाम नभा भरा ॥ ४६ ॥
पमियक्खरा सजससेहिं कया ॥ ४७ ॥ जभा जरा जहिमिमा पियंवया ॥ ४८ ॥
नयनयवद्धा कुसुमविचित्ता ॥ ४९ ॥ पमुइयवयणा नना रद्दुगं ॥ ५० ॥
इह हि नजेहि जरेहि मालई ॥ ५१ ॥ निसुणह तामरसं नजजा यो ॥ ५२ ॥
रवी लगा कमा वसंतचच्चरं ॥ ५३ ॥ दो मा या नेया पंचहिं वेसएवी ॥ ५४ ॥
जलुद्धयगई छहिं जसजसा ॥ ५५ ॥ इत्थं पुण तो यो तो यो मणिसाला ॥ ५६ ॥
नदुगमिह पुडो मो यो वसूहि ॥ ५७ ॥

यत्र ततौ जरौ सा इन्द्रवंशा पुनः ॥ ४१ ॥ जतौ जरौ वंशस्थमिदं जानीत ॥ ४२ ॥ यत्र राश्चत्वारः सा स्रग्विणी ॥ ४३ ॥ यत्र याश्चत्वारस्तद्भुजगप्रयानम् ॥ ४४ ॥ चतुःसं तोटकमिह पुनर्जानीहि ॥ ४५ ॥ नभौ भरौ द्रुतविलम्बित नाम ॥ ४६ ॥ सजससैः कृता प्रमिताक्षरा ॥ ४७ ॥ यत्र जभौ जरौ प्रियंवदेयम् ॥ ४८ ॥ नयनयग्रथिना कुसुमविचित्रा ॥ ४९ ॥ ननौ रद्विकं प्रमुदितवदना ॥ ५० ॥ नजाभ्या जराभ्यामिह हि मालती ॥ ५१ ॥ नजजा यश्चेत्तामरसम् ॥ ५२ ॥ द्वादश लगाः क्रमाद्वसन्तचत्वरम् ॥ ५३ ॥ द्वौ मौ यौ ज्ञेयौ पञ्चभिर्वैश्वदेवी ॥ पञ्चभिर्यतिः ॥ ५४ ॥ ज सो जसा(सौ) जलोद्धतगतिः । षड्भिर्यतिः ॥ ५५ ॥ षड्भिरिति वर्तते । इह पुनस्तोयस्तोयो मणिमाला ॥ ५६ ॥ इह नद्विकं मो यः पुटः । अष्टभिर्यतिः ॥ ५७ ॥ **जगती ॥ १२ ॥**

मो नो जो पहरिसिणी रगा सिहीहिं ॥ ५८ ॥ मो तो यो सो गो चउहिं मत्तमयूरं ॥ ५९ ॥
जभा सजा गुरु रुइरा भणिज्जए ॥ ६० ॥ नदुगतरगणा गो य चंदियाए ॥ ६१ ॥

मो नो जो रगौ प्रहर्षिणी [शिखिभिः] ॥ त्रिभिर्यतिः ॥ ५८ ॥ मस्तो यः सो गो मत्तमयूरं [चतुर्भिः] ॥ चतुर्भिर्यतिः ॥ ५९ ॥ चतुर्भिर्यतिरिति वर्तते । जभौ सजौ गुरुः रुचिरा भण्यते ॥ ६० ॥ नद्विकतरगणा गश्च चन्द्रिकायाम् ॥ ६१ ॥ **अतिजगती ॥ १३ ॥**

तो भो वसंततिलया जदुगं गुरू दो ॥ ६२ ॥ जलहिनपरगुरुदुगमुवचित्तं ॥ ६३ ॥
वाणेहिं मो तो नसदुगुरु असंवाहा ॥ ६४ ॥ इसिहि ननरसा लगा अवराइया ॥ ६५ ॥
पहरणकलिया ननभनलगुरू ॥ ६६ ॥

तो भो जद्विकं द्वौ गुरू वसन्ततिलका ॥ ६२ ॥ चतुर्नगणपरगुरुद्विकं उपचित्रम् ॥ ६३ ॥ [वाणैः] मस्तो नसद्विगुरुरसंबाधा ॥ पञ्चभिर्यतिः ॥ ६४ ॥ [ऋषिभिः] ननरसा लगौ अपराजिता । सप्तभिर्यतिः ॥ ६५ ॥ ऋषिभिरिति वर्तते । ननभनलगुरवः प्रहरणकलिका ॥ ६६ ॥ **शक्वरी ॥ १४ ॥**

वाणा मा जस्सिं तं कामक्कीला नामं नायव्वं ॥ ६७ ॥
चउद्दसलहुयपरगुरु ससिकला ॥ ६८ ॥
रो जरा जरा गणा जहिं तमित्थ तोणयं ॥ ६९ ॥
हवइ पभद्दकं नजभजा तहेव रो ॥ ७० ॥
आसेहिं चंदलेहा छंदं यो मरा सो य यो यो ॥ ७१ ॥
ननमयगणड्ढा मालिणी पन्नगेहिं ॥ ७२ ॥
एसा चित्ता वुत्ता जीए तिन्नि मा किंच दो या ॥ ७३ ॥

यस्मिन्पञ्च मास्तत्कामक्रीडा नाम ज्ञातव्यम् ॥ ६७ ॥ चतुर्दशलघुकपरगुरु शशिकला ॥ ६८ ॥ यत्र रो जरौ जरौ गणास्तदत्र तोणकम् ॥ ६९ ॥ नजभजास्तथैव र प्रभद्रक भवति ॥ ७० ॥ मरौ मश्च यौ चन्द्रलेखाच्छन्दः। सप्तभिर्यतिः ॥ ७१ ॥ ननमयगणाढ्या मालिनी [पन्नगै]। अष्टभिर्यति. ॥ ७२ ॥ पन्नगैरिति वर्तते । यस्या त्रयो माः किंच द्वौ यावेषा चित्रा उक्ता ॥ ७३ ॥

अतिशक्वरी ॥ १५ ॥

स पंचचामरो जहिं लहूगुरू निवा कमा ॥ ७४ ॥
तोणयस्स अंतए कएण गेण चित्तमुत्तं ॥ ७५ ॥
आसगई उण पंचहि भेहिं तहा गुरुणा ॥ ७६ ॥
परिकहिया नजा भजरगा य वाणिणीए ॥ ७७ ॥
नजरभभा गुरू जहिं सा मणिकप्पलया ॥ ७८ ॥
भण दुगुणवसुलहुमचलदिहिमिह ॥ ७९ ॥

यत्र लघुगुरवः क्रमात् षोडश स पञ्चचामर. ॥ ७४ ॥ पूर्वोक्तस्य तोणकस्यान्तके कृतेन गेन चित्रमुक्तम्। पञ्चचामरव्यत्यय सगुरुरित्यर्थ ॥ ७५ ॥ पञ्चभिर्भैस्तथा गुरुणा अश्वगतिः पुन ॥ ७६ ॥ नजौ भजरगाश्च वाणिन्या परिकथिता ॥ ७७ ॥ नजरभभा गुरुर्यत्र सा मणिकल्पलता ॥ ७८ ॥ द्विगुणवसवः षोडश लघवो यस्या तामचलधृतिमिह भण ॥ ७९ ॥ अष्टिः ॥ १६ ॥

मंदक्कंता चउहिं रिउहिं मो भना तो तगा गो ॥ ८० ॥
रिउहिं चउहिं नो सो मो रो सला हरिणी गुरू ॥ ८१ ॥
रसेहिं निद्दिट्ठा यमनसभला गो सिहरिणी ॥ ८२ ॥
वसूहि पुहवी जसा जसयला तहंते गुरू ॥ ८३ ॥
पंतिहि वंसपत्तपडियं भरनभनलगा ॥ ८४ ॥

मो भनौ तस्तगौ गो मन्दाक्रान्ता। चतुर्भि. षड्भिश्च यतिः ॥ ८० ॥ न सो मो रः सलौ गुरुर्हरिणी। षड्भिश्चतुर्भिश्च यति. ॥ ८१ ॥ यमनसभलगै शिखरिणी निर्दिष्टा। षड्भिर्यतिः ॥ ८२ ॥ जसौ जसयलास्तथान्ते गुरुः पृथ्वी। अष्टभिर्यति. ॥ ८३ ॥ भरनभनलगा वंशपत्रपतितम्। 'पंतिहि'त्ति दशभिर्यतिः ॥ ८४ ॥ **अत्यष्टिः ॥ १७ ॥**

नजुगलरचउक्कनिप्फन्निया वन्निया तारया ॥ ८५ ॥
भो रनना नसा नवहि निसुणह भमरवयं ॥ ८६ ॥

नयुगलरचतुष्कनिष्पन्निका तारका वर्णिता ॥ ८५ ॥ भो रनना नसौ भ्रमरपदं निशृणुत । नवभिर्यति. ॥ ८६ ॥ धृतिः ॥ १८ ॥

तरुणीवयणिंदुमिसं कहियं सगणा छ तहा गो ॥ ८७ ॥
मो सो जो सतता गुरू य रविहिं सद्दूलविक्कीडियं ॥ ८८ ॥

षट् सगणास्तथा गस्तरुणीवदनेन्दु कथितमिदम् ॥ ८७ ॥ मसौ जः सतता गुरुश्च शार्दूलविक्रीडितम् । द्वादशभिर्यति. ॥ ८८ ॥ अतिधृतिः ॥ १९ ॥

गा लहू निरंतरा जहिं तु वीस तं खु जाण चित्त नाम ॥ ८९ ॥
वुत्ता सत्तहुगेणं मरभनयभला गंता सुवयणा ॥ ९० ॥

यत्र गा लघवो निरन्तरा विंशतिस्तन्निश्चयाज्जानीहि चित्र नाम ॥ ८९ ॥ मरभनयभला गान्ता सुवदना उक्ता । सप्तभि. सप्तभिर्यति. ॥ ९० ॥ कृतिः ॥ २० ॥

वुहयणसस्सया नजभजा जदुगं रगणो य सिद्धिया ॥ ९१ ॥
आसेहिं भूधरेहि मरभनययया सद्धरा नाम नेया ॥ ९२ ॥

नजभजा जद्विक रश्च वुधजनसमता सिद्धिका ॥ ९१ ॥ मरभनययया. स्रग्धरा नाम ज्ञेया । अश्वैर्भूधरैर्यतिः ॥ ९२ ॥ प्रकृतिः ॥ २१ ॥

सत्तभनिस्मियमंतपइट्ठियएकगुरू च लयाकुसुमं ॥ ९३ ॥
भद्दयमुल्लवन्ति विउसा भरा नरनरा नगा य दसहिं ॥ ९४ ॥

सप्तभिर्निर्मितमन्तप्रतिष्ठितैकगुरु च लताकुसुमम् ॥ ९३ ॥ भरौ नरनरा नगौ च भद्रकमुल्लपन्ति विद्वासो [दशभि] ॥ दशभिर्यति. ॥ ९४ ॥ आकृतिः ॥ २२ ॥

रो नरा जरनरा लहूगुरू तहा जहिं तमिह विंति चित्तयं ॥ ९५ ॥
मत्तकीला मो मो तो नो सिहिनपरलहुगुरु भुयगडसुहिं ॥ ९६ ॥

तथा यत्र रो नरौ जरनरा लघुर्गुरुस्तदिह ब्रुवन्ति चित्रकम् ॥९५॥ मो मस्तो नस्त्रिनपरलघुगुरुर्मत्तक्रीडा । भुजगैरष्टभिरिषुभि. पञ्चभिर्यति ॥ ९६ ॥ विकृतिः ॥ २३ ॥

नगणदुगरछक्कयं मेहमालत्ति छंदं पयंपंति छंदन्नुया ॥ ९७ ॥
विंति सुभद्दयनामयछंदमिहं भगणेहिं वुहा किर अट्ठहिं ॥ ९८ ॥

नद्विकरषट्कं मेघमालेति च्छन्दश्छन्दोज्ञा प्रजल्पन्ति ॥९७॥ भगणैरष्टभिः किल सुभद्रकानामक च्छन्द इह बुधा ब्रुवन्ति ॥ ९८ ॥ संकृतिः ॥ २४ ॥

कुंचपया भो मो सभना नो नगणजुगलगुरु इसुइसुवसुहिं ॥९९॥
सा हंसवया जीए दसहिं तयभभजलहिनगणपरगुरुगं ॥१००॥

मो म. सभना नो नयुगल गुरु' क्रौञ्चपदा । पञ्चभि पञ्चभिरष्टभिर्यतिः ॥९९॥ यस्याः तयभभचतुर्नगणपरगुरुक सा हसपदा । दशभिर्यतिः ॥१००॥ अभिकृतिः ॥२५॥

मो मो तो नो नो नो रो सो लहुगुरु वसुपसुवइहिं भुयंगवियंभियं ॥१०१॥
मो ना छच्चिय जहिं नवछछहिं सगणदुगुरुणिहणमववाहं तं ॥१०२॥

मो मस्तो नो नो नो र' सो लघुर्गुरुर्भुजगविजृम्भितम् । अष्टभिरेकादशभिर्यति. ॥१०१॥ यत्र मः पडेव ना सगणद्विगुरुनिधन तदववाधम् । नवभि. पड्भि षड्भिर्यतिः ॥१०२॥ उत्कृतिः ॥२७॥ उक्तादिप्रकरणम् ॥

अय शेपजाति ।

मालावित्तं सेसजाईइ मो तो तगणनगणजुगलं यत्तिगं संकरेहिं ॥१०३॥

मस्तस्तयुग नयुग यत्रिक मालावि(वृ)त्त शेषजातौ । एकादशभिर्यतिः ॥१०३॥ एव प्रमोदमहोदयनृत्तललितललितलतापिपीलिकाद्या अप्यूह्या. । शेषजातिप्रकरणम् ॥

अय दण्डका' ।

छव्वीसक्खरअहियं दीसइ जं किंचि रूवयं छंदे ।
तं दंडयंति पभणंति सेसजाइं विमुत्तूण ॥१०४॥

[षड्विशत्यक्षराधिक दृश्यते यत्किचिद्रूपकं छन्दसि ।
तद्दण्डकमिति प्रभणन्ति शेषजाति विमुच्य ॥१०४॥]

षड्विंशत्यक्षराधिक शेपजातेरन्यद्यत् किमपि छन्दसि रूपक दृश्यते तद्दण्डकमित्याहुर्वृद्धाः । यथोक्तम्—

यत् किंचिद् दृश्यते छन्दः षड्विंशत्यक्षराधिकम् ।
शेपजात्यादिक मुक्त्वा तत्सर्वे दण्डक विदुः ॥१०४॥

नदुगरगणसत्तयं जत्थ सो दंडओ चंद(ड)वुट्ठिप्पयाओ मए वन्निओ ॥१०५॥

नद्विकरगणसप्तक स चण्डवृष्टिप्रयातो दण्डको मया भणित ॥१०५॥

जहकम ससिरेहवुड्ढीइ अन्नन्नवव्वालजीमूयलीलायरुद्दामसंखाइया ॥१०६॥

[यथाक्रम शशिरेफवृद्ध्या अर्णार्णवव्यालजीमूतलीलाकरोद्दामशङ्खादिका. ॥१०६॥]

चण्डवृष्टिप्रयातस्योर्ध्वं 'ससिरेह'त्ति एकैकरगणवृद्ध्या यथाक्रममर्णाद्या दण्डकाः स्यु । तत्र नगणाभ्या परैरष्टभी रगणै. अर्ण । नवभिरर्णव. दशभिर्व्यालः एकादशभिर्जीमूत. द्वादशभिर्लीलाकरः त्रयोदशभिरुद्दाम' चतुर्दशभि शङ्ख । आदिशब्दात्पञ्चदशभि' समुद्र' । षोडशभिर्भुजग इत्येवमादयो यथेष्टकृतनामानो यावदेकोनसहस्राक्षर' पादस्तावद्भवन्ति ॥१०६॥

पचियर्यामिह नजुस्माउ याईहि सव्वेहिं निव्वत्तियं सत्तखुत्तो कएहिं ॥ १०७ ॥

[प्रचितकमिह नयुग्मात् यादिभि. सर्वै. निर्वर्तित सप्तकृत्व कृतैः ॥]

इहानुक्रमे[ण] नयुग्मान्नगणवर्जं यगणादिसर्ववर्णगणै सप्तकृत्वः कृतैः निर्वर्तितं प्रचितक नाम दण्डक.। अत्रापि सप्ताना यगणादीनामुपर्येकैकयगणादिवृद्धया अर्णाद्याः स्यु' पूर्ववत् ॥ १०७ ॥

जहिच्छिया लहूगुरू निरंतरा हवंति जत्थ दंडओ इमो अणंगसेहरो ॥ १०८ ॥

यत्र यथेष्टा निरन्तरा लघुगुरव स्युरयमनङ्गशेस(ख)रो दण्डक' ॥ १०८ ॥

वच्चयम्मि एयमेव छेयलोयकन्नदिन्नसुक्खया असोयपुप्फमंजरित्ति ॥ १०९ ॥

[व्यत्यये एतदेव छेकलोककर्णदत्तसौख्या अशोकपुष्पमञ्जरीति ।]

एतदेव अनङ्गशेप(ख)ररूपक व्यत्यये निरन्तरगुरुलघुत्वे छेकलोककर्णदत्तसौख्या अशोकपुष्पमञ्जरीति दण्डकजानि ॥ १०९ ॥ समवृत्तप्रकरणम् ॥

अथार्धसमवृत्तान्याह—

सतिगं लगुरू विसमे समे ।
भत्तिग दो गुरुगा उवचित्तं ॥ ११० ॥

विषमे प्रथमे तृतीयेंहौ सत्रिक लगुरू समे द्वितीये तुर्ये भात्रिक गुरुद्विकमुपचित्रम् ॥ ११० ॥

विससंमि उवंतलमुक्कं ।
तं चिय वेगवइं सुण छंदं ॥ १११ ॥

तदेवोपचित्र विपमेंह्रौ निधनगुरुपश्चाल्लघुन्यक्त वेगवतीच्छन्दो जानीहि ॥ आपातलिकेयम् ॥ १११ ॥

विसमे सजा सगणगंता ।
केउमती(ई) समे भरनगा गो ॥ ११२ ॥

विषमे सजौ सगणगन्तौ समे भरनगा ग केतुमती ॥ ११२ ॥

रो जरा य जो य ओयपाययंसि ।
समे जरा जरा गुरू मई जवाई ॥ ११३ ॥

विपमे रो जरौ च जश्च समे जरौ जरौ गुरुर्मतिर्यवादि.। यवमतीत्यर्थ ॥ ११३ ॥

सतिगं विसमे लहुओ गुरू ।
नभभरा य समे हरिणुद्धया ॥ ११४ ॥

विपमे सत्रिक लघुको गुरु समे नभभराश्च हरिणोद्धता ॥ ११४ ॥

ओयसमेसु कमा दुयमज्झा ।
तिभदुगुरू अह नो जदुगं'यो ॥ ११५ ॥

क्रमाद्विषमे त्रिभगुरुद्वयानि अथ समे नो जद्विक यो द्रुतमध्या। उपचित्रा-आपातलिका-अपरान्तिकेयम् ॥ ११५ ॥

इह किर विसमंमि नो नरा यो।
नजजरगा समयंमि पुप्फियग्गा ॥ ११६ ॥

किलेह विपमे नो नरौ य. समके नजजरगा' पुष्पिताग्रा ॥ औपच्छन्दसकमेतत् ॥ ११६ ॥

निहणसंसिगुरुंमि उज्झिए।
दुसुवि इमावरवत्तसन्निया ॥ ११७ ॥

पुष्पिताग्रेय द्वयोरपि विषमसमपादयोरन्तैकगुरु(रौ) त्यक्तेऽपरवक्त्रसञ्ज्ञिता ॥ वैतालीयमेतत् । आख्यानकीविपरीताख्यानक्यौ तूपजात्यन्तर्गतत्वान्नोक्ते। विषमे नव नगणा लघुगुरू समे दशनगणा गुरुः शिखा। विपमे नगणदशक गुरु समे नगणनवक लघुगुरू खञ्जा। द्वयोरप्यर्धयोर्नव नव नगणाः गुरुः अतिरुचिरेत्यादि ग्रन्थान्तराज्ज्ञेयम् ॥ ११७ ॥ अर्धसमवृत्तप्रकरणम् ॥

अथ विषमवृत्तान्याह।

अणुट्टुभे गणा सव्वे अनसा आइवन्नाउ।
यो चउत्थाउ ओयंतटाउ (?) गो लो य वत्तंति ॥ ११८ ॥

अनुष्टुभ्यष्टाक्षराया जातौ पादस्याद्यादक्षरात्परे नगणसगणवर्ज सर्वे ऽपि गणा. स्युश्चतुर्थादक्षरात्परो यगण. पादस्यादावन्ते गुरुर्लघुर्वा स्याद्यत्र तद्वक्त्रमिति ज्ञेयम्। आद्याद्देराद्यस्थाने ग्लाविति द्वौ भेदौ द्वितीये नसवर्जनाच्छेपगणे पट्। तृतीये च एकः। तुर्ये ग्लाविति द्वौ। अन्योन्याभ्यासे चतुर्विंशतिः। प्रत्यहि चतुर्विंशतेर्भावादन्योन्याभ्यासे तिस्रो लक्षा एकत्रिंशत्सहस्रा. सप्तशतानि षट्सप्ततिः। एवमेवैव सख्या विपुलाभेदेष्वपि ॥ ११८ ॥

पत्थावत्तं समप्पाए यगणे जगणो जइ।
तदेव विससंमि जो समे यो विवरीयाइ ॥ ११९ ॥

समपादयोस्तुर्याक्षराद्यगणस्थाने जगणश्चेत्तदा वक्त्रमेव पथ्यावक्त्राख्यम्। विषमयोस्तुर्याक्षराज्जगण. समयोर्यगण शेप तथैव वक्त्रवद्यत्र तद्विपरीतादि विपरीतपथ्यावक्त्रम् ॥ ११९ ॥

तं चेव होइ चवला नगणेण जगणंमि।
विउला सा समे जीए किज्जए सत्तमो लहू ॥ १२० ॥

तदेव विपरीतपथ्यावक्त्र जगणस्थाने नगणेन चपलावक्त्राख्यम्। विपमयोस्तुर्याक्षरान्नगण' समयोस्तु यगण इत्यर्थ। समयो सप्तमो लघुर्यस्या क्रियते सा विपुलावक्त्राख्या। न चेयं पथ्या-(थ्य)[या] गतार्था। विपुलावक्त्रस्येद(दा)नीमारभ्यमाणत्वात्ता विना तस्यापनुपत्ते' समपादयो' सप्तमलघुनावश्य भाव्यम्। विपमयोस्तु मादिभिर्यगणस्यापवाद वक्ष्यति। पथ्याया तु यगण एवावतिष्ठते ॥ १२० ॥

चउत्थुं सेयवस्स सा ॥ १२१ ॥

सैतवाचार्यमते चतुर्षु पादेषु सप्तमो लघुश्चेद् विपुलावक्त्रम् ॥ १२१ ॥

मो म्विउला ओयंमि ॥ १२२ ॥

ओजयोस्तुर्याक्षराद्यगण वाधित्वा मगणः समयोस्तु सप्तमो लघु' स्थित एव चेन्मविपुला । ओज इति जातिपक्षे द्वयोरपि पादयोर्ग्रहणम् । व्यक्तिपक्षे पुनरेकस्य प्रथमस्य तृतीयस्य वा । एवं वक्ष्यमाणविपुलास्वपि । तथा च महाकवीनां प्रयोग. ॥ १२२ ॥ [जातिपक्षे यथा—]

सर्वातिरिक्त लावण्य विभ्रती चारुविभ्रमा ।
स्त्रीलोकसृष्टिः सा नून न सामान्यस्य वेधसः ॥ १२२·१ ॥

व्यति(क्ति)पक्षे यथा—

गतः स कालो यत्रासीन्मुक्ताना जन्म वल्लिषु ।
वर्तन्ते हेतवस्तासा साप्रत शुक्तिसपुटा. ॥ १२२ २ ॥

तथा—

वज्रादपि कठोराणि मृदूनि कुसुमादपि ।
लोकोत्तराणा चेतासि को हि निर्ज्ञातुमर्हति ॥ १२२·३ ॥

तहेव नो नविउला ॥ १२३ ॥

तथैव विषमाद्दितुर्याक्षरान्नगणश्चेन्नविपुला ॥ १२३ ॥

जातिपक्षे यथा—

दृशा दग्ध मनसिज जीवयन्ति दृशैव याः ।
विरूपाक्षस्य जयिनीस्ताः स्तुवे वामलोचनाः ॥ १२३ १ ॥

व्यक्तिपक्षे यथा—

दीनाया दीनवदनो रुदत्या साश्रुलोचनः ।
पुरः सखीजनस्तस्याः प्रतिविम्बमिवाभवत् ॥ १२३ २ ॥

तथा—

अन्यदा भूषणं पुंसः शमो लज्जेव योषितः ।
पराक्रम. परिभवे वैयात्यं सुरतेष्विव ॥ १२३·३ ॥

भो जइ ता भवि(व्वि)उला ॥ १२४ ॥

तथैव भगणश्चेद्भविपुला ॥ १२४ ॥ जातिपक्षे यथा—

इयं सखे चन्द्रमुखी स्मितज्योत्स्नावभासिनी ।
इन्दीवराक्षी हृदय दहीति तथापि मे ॥ १२४ १ ॥

व्यक्तिपक्षे यथा—

सुवर्णपुष्पा पृथिवीं चिन्वन्ति पुरुषास्त्रयः ।
शूरश्च कृतविद्यश्च यश्च जानाति सेवितुम् ॥ १२४ २ ॥

तथा—

सर्वाशुचिनिधानस्य कृतघ्नस्य विनाशिनः ।
शरीरकस्यापि कृते मूढा. पापानि कुर्वते ॥ १२४·३ ॥

रो रव्विउला उ नेया ॥ १२५ ॥

तथैव रगणश्चेद्रविपुला तु ज्ञेया ॥ १२५ ॥ जातिपक्षे यथा—

वधूभिः पीनस्तनीभिस्तूलीभिः कुङ्कुमेन च ।
कालागरुधूपधूमैर्हेमन्ते जयति स्मर. ॥ १२५ १ ॥

व्यक्तिपक्षे यथा—

महाकविं कालिदास वन्दे वाग्देवतागुरुम् ।
यज्ज्ञाने विश्वमाभाति दर्पणे प्रतिबिम्बवत् ॥ १२५ २ ॥

तथा—

कामिनीभिः सुख सगः क्रियते पण्डितैरपि ।
यदि न स्याद्वारिवीचीचञ्चल हतजीवितम् ॥ १२५ ३ ॥

सो जत्थ सविउला सा ॥ १२६ ॥

तथैव यत्र सगण. सा सविपुला ॥ १२६ ॥ जातिपक्षे यथा—

क्षणविध्वस(सि)नि लोके का चिन्ता मरणे रणे ।
को हि मन्द. सहसैव स्वल्पेन बहु हारयेत् ॥ १२६ १ ॥

व्यक्तिपक्षे यथा—

श्रोत्रे सति न शृणोति सति नेत्रे न पश्यति ।
वक्त्रे सत्यपि नो वक्ति पार्थिवस्तेन पार्थिवः ॥ १२६ २ ॥

तथा—

कौटिल्यपटव. पापा मायया वकवृत्तयः ।
भुवन वञ्चयमानाः वञ्चयन्ते स्वमेव हि ॥ १२६ ३ ॥

तो तव्विउला अक्खिया ॥ १२७ ॥

तथैव तगणश्चेत्तविपुला आख्याता ॥ १२७ ॥ जातिपक्षे यथा—

येन हता पादेन सा जातीलुब्धेन मल्लिका ।
अलेस्तस्य दैवादहो वर्वर्यपि सुदुर्लभा ॥ १२७·१ ॥

व्यक्तिपक्षे यथा—

वन्दे कविं श्रीभारविं लोकसतमसच्छिदम् ।
दिवा दीपा इवाभान्ति यस्याग्रे कवयोऽपरे ॥ १२७·२ ॥

तथा—

लोकवत्प्रतिपत्तव्यो लौकिकोऽर्थः परीक्षकैः ।
लोकव्यवहार प्रति सदृशौ बालपण्डितौ ॥ १२७ ३ ॥

सङ्कीर्णाश्च विपुलाप्रकारा दृश्यन्ते । यथा—

क्वचित्काले प्रसरता क्वचिदापत्य निघ्नता ।
शुनेव सारगकुल त्वया भिन्न द्विषा बलम् ॥ १२७·४ ॥

तुल्येऽपराधे स्वर्भाणु(नु)र्भानुमन्त चिरेण यत् ।
हिमांशुमाशु ग्रसते तन्म्रदिम्नः स्फुट फलम् ॥ १२७·५ ॥

इत्यादयोऽन्ये तु स्वबुद्ध्याभ्यूह्याः । सर्वासा च विपुलाना चतुर्थो वर्णः प्रायेण गुरुर्भवतीत्याम्नाय' ॥ १२७ ५ ॥ वक्त्रजातिप्रकरणम् ॥

पढमंमि अट्ठवन्ना
दुइयंमि दुवालस निबज्झंति ।
तइए सोलस चउत्थए वीस जत्थ पाए
तं पयचउरुड्ढयनामयं पयंपंति विसमच्छंदं ॥ १२८ ॥

[प्रथमेऽष्टवर्णाः
द्वितीये द्वादश निबध्यन्ते ।
तृतीये षोडश चतुर्थे विंशतिर्यत्र पादे
तत्पदचतुरूर्ध्वनामक प्रजल्पन्ति विषम च्छन्दः ॥ १२८ ॥]

स्पष्टम् ॥ पदचतुरूर्ध्वं न्यासभेदाच्चतुर्विंशतिधा । स्थापना । ८,१२,१६,२० । पदचतुरूर्ध्वेन पदचतुरूर्ध्वप्रकरणमुपलक्ष्यते । यथा पदचतुरूर्ध्वमेव प्रतिपादमादौ द्विगुरुक तत' सर्वलघ्वक्षर यद्वा प्रतिपादमादावन्ते च द्विगुरुक शेष सर्वलघुक च प्रत्यापीडः । पदचतुरूर्ध्वमेव एकद्विगुरुक शेष सर्वलघुक आपीडः । आपीड एवाद्यस्याहेर्द्वितीयेनाहिणा व्यत्यये कलिका । तृतीयेन लवली । तुर्येणामृतधारा । पदचतुरूर्ध्वप्रकरणम् ॥ १२८ ॥

सजसा लहू पढमयंमि
नसजगुरुणो दुइज्जए ।
हुंति भनजलगुरू तइए
तुरिए सजा सजगुरू य उग्गया ॥ १२९ ॥

[सजसा. लघु प्रथमे
नसजगुरवो द्वितीये ।
भवन्ति भनजलगुरवस्तृतीये
तुरीये सजौ सजगुरवश्च उद्गता ॥ १२९ ॥

स्पष्टा । उद्गतया उद्गताप्रकरणसंग्रहो ज्ञेयो यथा । उद्गतैव तृतीयेंह्रौ रनभगाश्चेत् सौरभकम् । ननससास्तु चेल्ललितम् । उद्गताप्रकरणम् ॥ १२९ ॥

आइल्ले मसजा भगा गुरू अह बीए
सनजा रगुरु म(त)हग्गिमे नना सो ।
नतिगजय तुरियए
इय मुणह पचुवियमुवट्ठियपुव्वं ॥ १३० ॥

[आदिमे मसजा भगौ गुरुरथ द्वितीये
सनजा रो गुरुस्तथाग्रिमे ननौ सः ।
नत्रिक जयौ तुर्ये
इति जानीत प्रचुपितमुपस्थितपूर्वम् ॥ १३० ॥

आद्येंह्रौ मसजा भगौ गुरुरथ द्वितीये सनजा रश्च गुरुश्च रगुरू । अथाग्रिमे तृतीये ननौ सः । तुर्यके नत्रिकं जया इ(त्रि)ति जानीत प्रचुपितमुपस्थितपूर्वमुपस्थितप्रचुपितमित्यर्थः । अनेनैतत्प्रकरण सूचितम् । यथा इदमेव तृतीयेंह्रौ ननसननसाश्चेद्वर्धमानम् । इदमेव तृतीयेंह्रौ तजराश्चेत् शुद्धविराड्-ऋषभम् । उपस्थितप्रचुपितप्रकरणम् ॥ पूर्वार्धे षोडश गुरवः उत्तरार्धे द्वात्रिंशल्लघवः सौम्या । पूर्वार्धे द्वात्रिंशल्लघवः उत्तरार्धे षोडश गुरवो ज्योति ॥ १३० ॥ विषमवृत्तप्रकरणम् ॥

[इति] कविदर्पणवृत्तौ चतुर्थोद्देशः ।

पञ्चमोद्देशः ।

अथोभयच्छन्द ।

विसमे छकला समे वसू । वेयालीयं रोलगा तओ ।
नट्ठसु छलहू निरन्तरा । दुसुवि कला न समा पराणुगा ॥ १ ॥

[विषमे षट्कलाः समे वसवः । वैतालीय रो लगौ तत. ।
नाष्टसु षट् लघवो निरन्तराः । द्वयोरपि कला न समाः परानुगा· ॥ १ ॥]

विषमयोः पादयोः पण्मात्रा समयोरष्टौ इति मात्राच्छन्दोंशः ततो द्वयोरपि रगणो लघुर्गुरुः इति वर्णच्छन्दोशः। इद वैतालीयम्। अत्रापवादः। समाङ्घिकलास्वष्टसु षट् लघव· सतता न स्युर्नच द्वयोरपि विषयसमपादयो. समा कला परानुगा सर्वाङ्घिपु समो लघु· परेण लघुना सह गुरुर्न कार्य इत्यर्थ. । अत्रौजाङ्घिपट्कलाना प्रस्तारे त्रयोदश भेदास्तेष्टाविहासाका ग्राह्या यथा। स्थापना।[1] ॥ साकास्तु पञ्चामी यथा। स्थापना ॥ पराश्रितसमकलाविकल्पा· साका इतरे त्वसाका इति पूज्याम्नायः। युक्पादाष्टमात्राणा प्रस्तारे चतुस्त्रिंशद्भेदास्तेष्वसाका पोडश । पोडशभ्योपि संततपट्लघवस्त्रयोपनीयन्ते । ततो जातास्त्रयोदश । तेत्र ग्राह्याः। स्थापना। साकास्त्वष्टादश। ते त्याज्या स्थापना।

तं चिय रगणंतसंठिए ये । ओवच्छंदसयं वयंति वुड्ढा ॥ २ ॥

[तदेव रगणान्तसंस्थिते ये । औपच्छन्दसकं वदन्ति वृद्धाः ॥ २ ॥]

तदेव वैती(ता)लीयमोजयो. षड्भ्यो युजोरष्टभ्यः कलाभ्य· परस्य [र]गणस्यान्तसंस्थिते यगणे औपच्छन्दसक वृद्धा वदन्ति ॥ २ ॥

आवायलिया भगणेणं । गुरुजुयलेण य अंतगएणं ॥ ३ ॥

[आपातलिका भगणेन । गुरुयुगलेन चान्तगतेन ॥ ३ ॥]

वैतालीयमेवाङ्घिद्वये पडष्टकलाभ्यो भगणेन गुरुभ्या चापातलिका ॥ ३ ॥

समपा[य]कलातिगंतगो । जइ गुरू उ ता होइ पच्चिया ॥ ४ ॥

[समपादकलात्रिकान्तगो । यदि गुरुः पुनर्भवति प्राच्यिका ॥ ४ ॥]

समपादाष्टमात्रासु तिसृणा कलानामन्तगतो गुरु पुनश्चेद्विषमयोस्तु प्राग्वच्चेत्तत्स्यात् प्राच्यवृत्तिर्भीमादिवत् प्राच्यिका । सा त्रिधा वैतालीयप्राच्यिका औपच्छन्दसप्राच्यिका आपातलिकाप्राच्यिका ॥४॥

उइच्चिया सा पवुच्चए । जहि समेसु[2] मुहलप्परो गुरू ॥ ५ ॥

[उदीच्यिका सा प्रोच्यते । यत्रासमयो· मुखलपरो गुरू ॥ ५ ॥]

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१ I have dropped the graphical presentation २ विसमे ?

यत्रौजाह्रिषट्कलास्त्वाद्याल्लघोः परो गुरुः सा प्रोच्यते उदीच्यवृत्ति प्राग्वदुदीच्यिका । एषा प्राग्वत् त्रिधा ॥ ५ ॥

तहा दुन्ह पायसंकरो । पुव्वच्छं(छं)दयाणं पवत्तयं ॥ ६ ॥

[तथा द्वयो. पादसंकरः । पूर्वच्छन्दसां प्रवृत्तकम् ॥ ६ ॥]

तथा द्वयोः पूर्वच्छन्दसोः प्राच्यिकोदीच्यिकयोरंह्रिसकरः प्रवृत्तक युजोर्मात्रात्रयाद्गुरुरयुजोस्त्वाद्याल्लघोर्गुरुरित्यर्थः । इदमपि प्राग्वत् त्रिधा ॥ ६ ॥

सव्वजुम्मपयजावरंतिया ॥ ७ ॥

[सर्वयुग्मपादजा अपरान्तिका ॥ ७ ॥]

सर्वेषा वैतालीयौपच्छन्दसकापातलिकातत्प्राच्यिकाछन्दसा समपादैर्जनिता अपरान्तिका ॥ ७ ॥

अजुम्मजा चारुहासिणी ॥ ८ ॥

[अयुग्मजा चारुहासिनी ॥ ८ ॥]

वैतालीयौपच्छन्दसापातलिकातदुदीच्यिकाना विषमाह्रिजा चारुहासिनी ॥ ८ ॥

असेसपायाइलप्परो । गुरू जहिं सा दाहिणंतिया ॥ ९ ॥

[अशेषपादादिलात्परः । गुरुर्यत्र सा दक्षिणान्तिका ॥ ९ ॥]

अशेषाणा वैतालीयादीना यथासभवं सर्वेष्वह्रिष्वाद्याल्लघोः परो गुरुर्यत्र सा दा(द)क्षिणान्तिका । ॥ ९ ॥ उभयच्छन्दःप्रकरणम् ।

जं विसमक्खरचरणं ऊणाहियचरणयं व रूवयं ॥
तिविहे छंदंमि इमंमि जयदेवाईहि न भणियं ।
तं सव्वंपि नेयं गाहानामं वियड्ढेहिं ॥ १० ॥

[यद्विषमाक्षरचरण ऊनाधिकचरण वा रूपकम् ।
त्रिविधे छन्दसि अस्मिञ्जयदेवादिभिर्न भणितम् ।
तत्सर्वमपि ज्ञेयं गाथानाम विदग्धै. ॥ १० ॥]

यद्विषमाक्षराह्रि न्यूनाधिकाह्रिक वा रूपकं मात्रावर्णोभयरूपे त्रिविधे च्छन्दस्यास्मिन् जयदेवाद्यैर्नोक्त तत्सर्वमपि गाथाख्य विदग्धैर्ज्ञेयम् ॥ १० ॥

छन्दसा वर्णगुरुलघुसख्यानयनकरणमाह—

गुरुवज्जियाहिं अक्खरसंखा वन्नुज्झियाहिं गुरुसंखा ।
दुगुणियगुरुरहियाहिं लहुसंखा रूवयकलाहिं ॥ ११ ॥

[गुरुवर्जिताभिरक्षरसंख्या वर्णोज्झिताभिर्गुरुसंख्या ।
द्विगुणितगुरुरहिताभिर्लघुसंख्या रूपककलाभि. ॥ ११ ॥]

रूपकस्य यस्य कस्यापि च्छन्दसः कलाः सङ्ख्यायन्ते ततस्ताभ्यस्तस्यैव रूपकस्य गुरवः पात्यन्ते चेद्वर्णसंख्या। वर्णाश्चेदुज्झ्यन्ते गुरुसङ्ख्या। द्विगुणीकृत्य गुरवोपनीयन्ते चेल्लघुसङ्ख्या स्यात्। यथा- स्यामेव गाथाया सप्तपञ्चाशन्मात्राभ्यः सप्तदशगुरुव्यपगमे चत्वारिंशद्वर्णाः। वर्णात्यये सप्तदश गुरवः। द्विगुणितैर्गुरुभिश्चतुस्त्रिंशत्सङ्ख्यैः पातितैस्त्रयोविंशतिर्लघव इति ॥ ११ ॥

[इति] कविदर्पणवृत्तौ पञ्चमोद्देशः।

षष्ठोद्देशः।

अह पत्थारो नट्ठं उद्दिट्ठं एगमाइलगकिरिया।
संखा तहद्धजोगो छंदंमि छ पच्चया एए॥ १॥

[अथ प्रस्तारो नष्टमुद्दिष्टमेकादिलगक्रिया।
संख्या तथाध्वयोगो छन्दसि षट् प्रत्यया एते॥ १॥]

अथानन्तर प्रस्तीर्यते (इति) प्रस्तारो जातिवृत्तयोर्विस्तरान्न्यास'। नष्टस्य प्रस्तारभेदेभ्योऽदृष्टस्य जातिवृत्तभेदस्यानयन नष्टम्। उद्दिष्टस्य कतिथोय भेद. प्रस्तारेष्विति प्रश्नेनोपन्यस्तस्य जातिवृत्त-भेदस्याख्यानमुद्दिष्टम्। सर्वलघूना सर्वगुरूणामेकादिलघूनामेकादिगुरूणां च जातिवृत्तप्रस्तारभेदाना ज्ञानाय करणमेकादिलघुगुरुक्रिया। जातिवृत्तप्रस्तारे भेदप्रमाणानयन सख्या। जातिवृत्तप्रस्तारभूमि-मानमध्वयोगः। छन्दसि षट् प्रत्यया. प्रतीतिजननादेते स्यु'॥ १॥

तत्र जातिप्रस्तारमाह—

विसमाओ लहुयाई समा गुरू ठवहु गुरुअहे य लहू।
उवरिंव पुरो पच्छा पुव्वविही जाइपत्थारो॥ २॥

[विषमा लघ्वादी. समाः गुरून् स्थापय गुरोरधश्च लघुम्।
उपरीव पुरः पश्चात् पूर्वविधिर्जातिप्रस्तारः॥ २॥

विषमाश्चेन्मात्रा लघ्वादीः स्थापयत। विष[म]मात्रासु प्रस्तार्यास्यादिभेदे प्राक् लघुः स्थाप्यस्ततः शेषमात्रा गुरुभि पूर्या इत्यर्थ.। यथा पञ्चाना मात्राणा प्राक् ल[घुः त]तो गुरुद्वयम् I S S अथ समा मात्रास्ततो गुरुनेव स्थापयत। सममात्रासु प्रस्तार्यास्यादिभेदे गुरुभिरेव मात्राः [पूर्या] इत्यर्थ.। यथा षण्णा मात्राणा गुरुत्रयम् S S S। तत' समासु विषमासु च प्राक्तनस्थासु य आद्यो गुरुस्तस्याधो लघु स्थाप[यत]। तत. परमुपरीव स्थापयत। यत्रोपरि गुरुस्तत्राधस्तादपि गुरुर्यत्रोपरि लघुस्तत्रा-धस्तादपि लघुरित्यर्थ। पश्चात् पृष्ठभागे पूर्वविधि' कार्यो विषमा अवि(व)शिष्यमाणा लघ्वादिगुरुभिः समास्तु गुरुभिरेव पूर्या इत्यर्थ। यथा ISS / SIS } SSS / IISS सर्वे × × यावदय विधिरित्यं जातीना प्रस्तारो ज्ञेयः॥ २॥

जातीना नष्टादींस्त्रीन् प्रक्रियागौरवादुपेक्ष्य संख्यामाह।

एगच्चिय एगाए दुन्हं दुन्नेव तिन्ह तिन्नेव।
अंतोवंतसमासो परं तु मत्ताण परिसंखा॥ ३॥

[एकैवैकाया द्वयोर्द्वे एव तिसृणां तिस्र एव।
अन्तोपान्तसमास परतस्तु मात्राणां परिसंख्या॥ ३॥]

एकस्या मात्रायाः प्रस्तारे एकैव सख्या। द्वयोर्द्वे एव संख्या। तिसृणां तिस्र एव संख्या। तिसृभ्यः परतश्चतुरादीनां मात्राणामन्त्योपान्त्यसमासः परिसंख्या। अन्त्यस्त्रिक उपान्त्यो द्विकस्तयोर्मेलन पञ्च चतसृणा संख्या। अन्त्य पञ्चक उपान्त्यस्त्रिकस्तन्मीलनमष्टौ पञ्चाना सख्या। अन्त्योष्टक उपान्त्यः पञ्चकस्तन्मीलन त्रयोदश पण्णा सख्या। अन्त्यस्त्रयोदशक उपान्त्योष्टकस्तन्मीलनमेकविंशतिः सप्ताना सख्या। एवमुत्तरत्रापि। जात्यध्वयोगस्तु वृत्ताध्वयोगतुल्य एवेति नोक्तः ॥ ३ ॥

[इति कविदर्पणे षष्ठोध्यायः। इति कविदर्पणं सवृत्तिकं समाप्तम्।]

I. INDEX OF VERSES AND ILLUSTRATIONS IN THE TEXT

N B—Figures refer to chapter and verse The third figure (whenever it is given) refers to the serial number of the illustration under the verse

II. INDEX OF PRAKRIT DEFINITIONS AND ILLUSTRATIVE STANZAS QUOTED IN THE COMMENTARY

N B—The first figure refers to the chapter, the second to the separate number given to these quotations in the chapter and the last to the page on which it occurs

III. INDEX OF SANSKRIT STANZAS OR LINES QUOTED IN THE COMMENTARY

N B—The first figure refers to the chapter, the second to the serial number of the quotation, except in chapter 4 where it refers to the stanza under which the quotation (whose serial number is mentioned immediately after it) occurs The last figure refers to the page

IV. INDEX OF THE MĀTRĀ VṚTTAS

N B—The figures refer to chapter and verse, those within brackets refer to the number of Mātrās in each Pāda in the case of Sama Dvipadī, and Catuṣpadī, while in the case of Ardhasama Catuṣpadi and Viṣama Dvipadī they refer to the number of the Mātrās in the odd and even Pādas respectively y. indicates the yati after a particular Mātrā whose number is given after it (s n = See notes अ. च. = अर्धसमचतुष्पदी, स. च = समचतुष्पदी, वि. च = विषमचतुष्पदी, वि. द्वि. = विषमद्विपदी स. द्वि. = समद्विपदी; प. = पञ्चपदी, ष. = षट्पद)

V INDEX OF VARṆA VṚTTAS
(including the Mixed ones)

N B—See N B to Index IV for the figures and letters, letters within brackets refer to the well-known Akṣara Gaṇas

सविपुला 4 126 (s n)
विशाला 4·22 स. च. (नमय)
वेगवती 4 111 अ च. (ससमग; भभभगग)
वैतालीय 5·1 अ च. (6+रलग, 8+रलग)
वैश्वदेवी 4.54 स च. (ममयय) y 5
व्रीडा 4 6 म. च. (यग)
व्याल (दण्डक) 4 106 स च. (6 ल+10 रगणs)
शङ्ख (दण्डक) 4·106 स च. (6 ल+14 रगणs)
शशिकला 4 68 स. च. (14 ल+ग)
शार्दूलविक्रीडित 4 88 स. च. (मसजसततग) y 12
शालिनी 4·36 स. च. (मततग) y 4
शिखरिणी 4 82 स. च (यमनसभलग) y 6
शुद्धविराट् 4 24 स च. (मसजग)
शुद्धविराडृषभ 4 130 com वि. च. (मसजभगग, सनजरग; तजर; ननजय)
श्येनिका 4 31 स च. (रजरलग)
समानिका 4 18 स. च. (4 pairs of गल)
समुद्र (दण्डक) 4·106 com स. च. (6 ल+15 रगण s)
सिद्धिका 4·91 स. च. (नजभजजजर)
सुभद्रक 4·98 स च. (8 भगणs)
सुमुखी 4·32 स च. (नजजलग)
सुवदना 4·90 स. च. (मरभनयभलग) y 7,7
सोमराजी 4·10 स. च. (यय)
सौम्या 4 130 com. वि. द्वि. (16 ग, 32ल)
सौरभक 4·129 com वि. च. (सजसल, नसजग, रनभग, सजसजग)
स्त्री 4·2 स. च. (गग)
स्रग्धरा 4·92 स. च. (मरभनययय) y 7, 7
स्रग्विणी 4 43 स. च. (4 रगणs)
स्वागता 4 28 स. च. (रनभगग)
हंसपदा 4·100 स. च (तयभभननननग) y 10
हंसमाला 4·12 स. च (रगग)
हरिणी 4·81 स. च. (नसमरसलग) y 6,4
हरिणोद्धता 4·114 अ. च. (ससल्ग, नभभर)
हल्मुखी 4·20 स. च (रनस)

VI. INDEX OF STANZAS (in Appendixes I to III)

N B —AS = Jinaprabha's definitions, printed in bold type in App III, AST = Text of Ajitasāntistava, printed in smaller type in App III, CK = Chandahkośa of Ratnaśekhara in App II, N = Nanditāḍhya's Gāthālakṣana in App I The figures refer to the number of stanza

VII. INDEX OF METRES (in Appendixes I to III)

N B—AS = Jinaprabha's definitions in App III, CK = Chandahkośa in App II, N = Nanditāḍhya's Gāthālaksana in App I The figures refer to the number of stanza, those within the brackets refer to the number of Mātrās as in Index IV, letters within the brackets refer to the well-known Akṣara-Ganas अ. च. = अर्धसमचतुष्पदी स. च. = समचतुष्पदी, वि. च. = विषमचतुष्पदी, स. द्वि. = समद्विपदी, वि. द्वि = विषमद्विपदी. s = see

नाराच (I) CK 14, 46 स. च. (8 pairs of IS), s पञ्चचामर KD 4 74
नाराच (II) AS 14, undivided into Pādas, but consisting of 40 pairs of SI
नाराच (III) AS 28 undivided into Pādas, containing 41 pairs of SI and 4 pairs of IS, 3 short and 2 long letters interspersed with them
नाराच (IV) AS 31, undivided into Pādas, containing 72 pairs of SI
नाराच पञ्चचामर CK 15 स. च (10 pairs of IS)
नाराच सोमकान्त CK 14, s नाराच (I)
पञ्चचामर नाराच s नाराच पञ्चचामर
पथ्या गाथा CK 62, N 18 वि द्वि. (30-27)
पद्धतिका CK 36, N 74-75, स. च. (16) s KD 2 22
पद्मावती CK 50 स. च. (4 × 8, avoid ज)
प्रमाणिका CK 46 स. च. (जरलग) s KD 4 17
बहुल CK 8, स. च. (3 नगणs)
वेसर CK 20 अ. च. (Ist & IInd = 16, IIIrd & IVth = 15)
भासुरक AS 30, s note, a द्विभङ्गी.
भुजगपरिरगित AS 16, अ. च. (12-14)
भुजंगप्रयात CK 9, स. च. (ययय) s KD 4 44
मडिला CK 41-42, स. च. (16) s KD 2 21
मदनाकुल CK 11 स. च. (ततततत)
मदनावतार N 76 स. च. s कामिनीमोहन
मागधिका AS 5, अ. च. s KD 2 18
माल्ती CK 49 स. च. (21)
मेहाणी CK. 44 अ. च. (I and II = 8 long, III and IV = 6 long, 1 short, 1 long leltters)
मौक्तिकदाम CK 6 स च (4 जगणs), but s KD 2 2 and note
रत्नमाला AS 23 स. च. (4 × 8)
रहक CK 31, = मात्रा; s. KD. 2.27-28
रासाकुल CK 29 (a द्विभङ्गी : आभाणक + रूपक)
रासानन्दित AS. 12 वि. च. (12, 12, 11, 10)
रासाकुथक AS 10 वि. च. (11, 15, 12, 15)
रोडक CK 13 स. च. (24) s वस्तुवदन KD 2 25
लघुचतुष्पदी CK 40 स. च. (15) s चतुष्पदी
ललितक (I) AS 18 वि. च. (19, 19, 19, 20)
ललितक (II) AS 32 स. च. (21) s गलितक KD 2 23
वस्तुक N 80 स. च. (24) s वस्तुवदन KD. 2 25
वस्तु CK 34 = (रहक + दोहा)· s KD. 2 35 = रड्डा s VJS 4 31
वानवासिका AS 33, स. च. (16) s KD 2 20
विगाथा CK. 67, N 27, 64, s उद्गीति KD 2 9
विजयक CK. 19 स. च. (8)
विद्युद्विलसित AS 21 स. च. (IIS, IIS)
विपुला गाथा CK 63, N. 18 वि. द्वि. s KD 2 7
वेगल्क CK 33 वि. च. (13, 11, 13, 15) cf चूडामणि above
वेष्ट AS 9, 11, 22, s notes
श्लोक AS 4, N 90 91 स. च. (8 अक्षरs)
षट्पद CK. 12 (= रोडक + उल्लाल) s KD 2 33 and सार्धच्छन्दस्
सकीर्णा गाथा N 29
सगतक AS 7 वि. च. (22, 22, 22, 25)
सार्धच्छन्दस् N 80-81, s षट्पद
सुमह AS 20 स. च. (13, s note)
सोपानक AS 8 स. च. (5 भगणs, S)
सोमकान्त नाराच CK 14, s. नाराच सोमकान्त
सोमकान्त CK 4 स. च. (ममगग) s विद्युन्माला KD 4 13
सोरट्ठ CK 25 अ. च. (11-13) s अवदोहक KD 2 15
स्कन्धक N 69-73 स. द्वि. (32) s KD. 2 9
हक्का CK 45 स. च (30, yati 18)

APPENDIX I

श्रीनन्दिताढ्यकृतं

गाथालक्षणम् ।

N B —I had edited this work of Nanditāḍhya from three mss , two from Ahmedabad (A and B) and one from the BBRA Society's library (C), in the Annals of BORI , Poona, 1933 The two Ahmedabad mss contain a brief avacūri besides the text, while the Bombay ms contains only the avacūri, with only the Pratīkas of the stanzas of the Text For the present edition I have consulted three more mss , two of which contain only the text and one contains only the avacūri like the Bombay ms. Of the three which contain only the text, one (D) belongs to the Bombay University library and the other two (F & G) are from the Baḍā Upaśraya, Bikaner The ms containing only the avacūri (E) is also from the same Baḍā Upaśraya, Bikaner The Bikaner mss were procured for me by my friend Upādhyāya Vinayasagar of Kota, to whom I am deeply obliged

I am giving brief extracts from the avacūri in C supplemented occasionally by those from the Ahmedabad ms A and Bikaner ms E These latter are given in brackets In noting down the variants, I refer to the number of the stanza and its Pāda, assuming that it has 4 Pādas Usually, only the word with a different spelling is reproduced and only rarely the word in whose place the variant occurs is also given

नमिऊण चलणजुयल नेमिजिणिंदस्य भावओ पयओ ।
गाहालक्खणमेय वुच्छामि गुरूवएसेण ॥ १ ॥

गुरुयलहुयक्खराणं छेयत्थ माइय च वोच्छामि ।
पुव्वायरियकयाण पाइयकव्वोवओगीणं ॥ २ ॥

आईऊएओअं एए गुरुअक्खरा मुणेयव्वा ।
अइउत्ति य लहुयाइं संजोयपरो य जो वन्नो ॥ ३ ॥

एओकारपराइं अंकारपर च पाइए नत्थि ।
वसयारमज्झिमाणि य कचवग्गतवग्गनिहणाइ ॥ ४ ॥

दीह साणुस्सार संजोयपरं च अंतिमिल्ल च ।
एयाइं जाण गुरुअक्खराइ सेमाइ लहुयाइ ॥ ५ ॥

सव्वाए गाहाए सत्तावन्ना हवति मत्ताओ ।
अग्गद्धंमि य तीसा सत्तावीसा य पच्छद्धे ॥ ६ ॥

सव्वाए गाहाए सोलस अंसा अवस्स कायव्वा ।
तेरस चउरोमत्ता दो य दुमत्तेगमत्तो य ॥ ७ ॥

पयओ प्रयत ॥ १ ॥ केन पूर्वाचार्यक्रमेण ॥ (पूर्वाचार्यकृताना E) ॥ २ ॥ सयोगेन परः प्रकृष्ट. क्षमया पर. क्षमापर इतिवत् । सोपि लघुर्ज्ञेयः । (सयोगपरो वर्ण. सोपि गुरुर्ज्ञातव्य' E ।) ॥ ३ ॥

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[1] १ जुअल, [2] १ गुरलहुअअ० AB, गरुअलहुअ० FG, २ छेइत्थ AB, वुच्छामि FG, ३ कमेण for कयाण C, ३ ३ लहुआइ F, ४ १ एओक्कार AB, २ पाइय नत्थि F, ३ वसयार AB, मज्झयाणि G, ५ २ सजोअपर F, अतिमेल्ल AB, अतिमल्ल FG ४ लहुआइ F, ७ ३ तेरह G, ४ दुय D

सत्त सरा कमलता नहवणछट्ठा विमेहया विसमे।
तह वीयद्धे गाहाछट्ठंसो एगमत्तो य ॥ ८ ॥

जा पढमतइयपचमसत्तमअंसेसु होइ गुरुमज्झा ।
गुव्विणिया विणु पइणा गाहा दोसं पयासेइ ॥ ९ ॥

जीसे न एगवीसा न य चउवीसा न एगवन्ना सा ।
मत्ता भवेइ लहुई सा जाण विणस्सए गाहा ॥ १० ॥

जह वाणी तह पाणी वियरइ छंदंमि गुरुयलहुएहिं ।
जत्थ विलवइ वाणी पाणी वि विलवए तत्थ ॥ ११ ॥

पढमइतइयपंचमसत्तमअंसा चउव्विहा हुंति ।
दोगुरु-निहणाइगुरु-सव्वलहू चेव अविरुद्धा ॥ १२ ॥

एए चेव वियप्पा वीयचउत्थेसु मज्झगुरुसहिया ।
छट्ठोत्थ नवरि अंनो गुरुमज्झो सव्वलहुओ वा ॥ १३ ॥

गाहासु च समाइ खधयकव्वेसु तह य विसमाइ ।
नत्थि लहुअक्खराइ छंदंमि ठविज्जमाणाइं ॥ १४ ॥

गाहा-उदाहरण जहा—

वीरवर सभमराणां कमलदलाण च तुम्ह नयणाण ।
मुणिवइ मुणियविसेसा अच्छीसु तुहं रमइ लच्छी ॥ १५ ॥

पढमो वारहमत्तो वीओ अट्ठारसासु मत्तासु ।
जह पढमो तह तइओ दसपचविभूसिया गाहा ॥ १६ ॥

गाहन्ति ताव सिद्ध होइ विरामेण सा पुणो दुविहा ।
पच्छा विउला अंसयवसेण चवलावि सा तिविहा ॥ १७ ॥

जीसे वारसमत्तो पटमो तइओ य दो समा पाया ।
सा पच्छा विउला उण ऊणाहियपायसंजुत्ता ॥ १८ ॥

गुरुमज्झा मज्झगया गुरुयाण दुण्ह दुण्ह जत्थ सा ।
वीय चउत्थ य जुत्ता दोसुवि अद्धेसु सा चवला ॥ १९ ॥

(शराश्चतुर्मात्ररूपा अंशाः A। सप्त स्वरा गणा भवन्तीति क्रियाध्याहारः। स्वरशब्देनात्र गणा ज्ञातव्याः E।) कमलान्ता गुरुपर्यन्ताः। नह सर्वलघु'। घनो मेघशब्देन जगणो वा मध्यगुरुः षष्टमे स्थाने भवति। विमेहया मेघरहिता जगणरहिता इत्यर्थः ॥ ८ ॥ यथा वाक् तथा पाणिर्हस्तचालनमपि गुरुलघुमिः कृत्वा छन्दसि विचरति प्रवर्तत इत्यर्थः। (यथा येन प्रकारेण वाणी उच्चाररूपा भाषा गुरुलघुमिरक्षरैः कृत्वा छन्दसि विचरति चलतीत्यर्थः। तथा तेन प्रकारेण पाणिरपि हस्तोपि गुरुलघुमिरक्षरैर्विलम्बते विलम्ब करोति E। पाणिशब्दोऽत्रवाच्येव न हस्तवाची A) ॥ ११ ॥

९ ३ पयणा for पइणा F, १० ३ न होइ for भवेइ DF, ११.२ गुरुअ F, गरुय G, ३ विलवए for विलवइ AB, १२ १ पढमइयतइय A, १३ ३ छट्ठोत्ति D, १४ ४ ठविज्जमाणमि FG, १६ १ वारसमत्तो F, २ अट्ठारसेहि नायव्वो G, ४ पन्नरसविभूसिया A; दस dropped in F, १७ ४ विही तिविहा D, १८ २ तईओ य D, ४ उणाहिय० AD, १९ २ गरुयाण G

जीसे दो पुग्मिद्दे मुहचवला नाम सा भवे गाहा ।
जहणचवला य निहणे वुच्छामि निदरिसणाइ से ॥ २० ॥

पच्छोदाहरणं जहा—

निउणं जिणवयणसुइ जे वि य जाणंति जे वि य करेंति ।
सा तेसि पुरिसाण नियय पच्छा हवइ पच्छा ॥ २१ ॥

विउलोदाहरण जहा—

जरमरणरोगकलिकलुसविविहसंसारसागराहि नर ।
तारिज्ज नवरि जिणसत्थवाहवयण तरी विउला ॥ २२ ॥

सव्वचवलोदाहरण जहा—

तेसि न दुल्लहाइ सुहाइ जे वीरसासण पवन्ना ।
दता तवेण जुत्ता सुए य भित्तव्वए चवला ॥ २३ ॥

मुहचवला जहा—

भइ दमीसराण जिइंदिया जे जिणिदवयणन्नू ।
वयणाइ कुहम्मीण हणति नयहेउमुहचवला ॥ २४ ॥

जहणचवला जहा—

जिणवयणमुवगयाण न हरइ हिययाइ महलिया का वि ।
निच्चपि जा सुरूवा हविज्ज सा जहणचवला वि ॥ २५ ॥

गीई जहा—

हा हियय कि विसूरसि रूव दट्ठूण परकलत्ताण ।
पावेण नवरि लिप्पसि पाव पाविहिसि त न पाविहिसि ॥ २६ ॥

उग्गीई जहा—

थणदोहलिया वाला भरइव लावन्नसलिलोह ।
रमणालवालनिग्गयरोमावलिवल्लरि व सिंचेइ ॥ २७ ॥

उवगीई जहा—

जाओ हरइ कलत्त वड्ढतो भोयण हरइ ।
अत्थ हरइ समत्थो पुत्तसमो वेरिओ नत्थि ॥ २८ ॥

सा पथ्या पथ्यरूपा भवति । हितकारकत्वात् । (तेषां पुरुषाणां नियत पश्चात् पथ्या भवति पथ्यभोजन प्राया भवेत् E । पूर्वपथ्यापरपथ्याभेद. स्वयभूछन्दसो ज्ञेय A) ॥ २१ ॥ अन्यच्च ये निजहेतौ जिनवचने मुखचपला वाचाटा इत्यर्थ । जिनवचनस्थापने जेतुमशक्या. । (तत्र नया नैगमादय सत हेतूनि च उदाहरणानि तैर्मुखे चपला वक्तारो ये E) ॥ २४ ॥ हा इति खेदे । किं विषीदसि ॥ २६ ॥ काचिद्बाला लावण्यसलिलौघ समूह बिभर्ति । स्तनदोघटीसहिता । कमिव । सर सरोवर इव । (स्तनावेव दोहनिके यस्या. सा स्तनदोहनिका बाला लावण्यसलिलौघ भरतीव E) ॥ २७ ॥

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२० ४ निदरसणाइ ABG, २१ १ वयणसुई F, २ करति F, २२ २ सागराउ G, २४ २ जियदिया DFG, जिणदवयणेन B, °वयणेण D, ४ नियहेउ० C, २५ ३ सरूवा FG, ४ हविज्ज जा ABG, २६ १ विसूरसि D, ४ पाविहसि–पाविहसि F, ज कज्ज न न पाविहिसि A, २७ १ दोहणिया G, २ सर इव C, लावण्ण F, २८ २ वड्ढिय for भोयण DFG

संकिण्णोदाहरणं जहा—

अप्पिज्जउ जणयसुया अणुणिज्जउ राहवो पयत्तेण ।
आयड्ढियचावकरा जाव न पाविंति दुज्जया रामसरा ॥ २९ ॥

गाहा जहा—

पुव्वं कहासु सुव्वइ लक्खं किर देइ विक्कमाइच्चो ।
पणयकुवियाइ सुदरि सवायलक्ख तए दिन्नं ॥ ३० ॥

जह वेसाण न नेहो जह सच्चं नत्थि कामुयजणस्स ।
तह नंदियड्ढभणिए जिह किह तिह पाइए नत्थि ॥ ३१ ॥

विप्पी खत्तिणि वइसी सुद्दी सहिया य हुति चत्तारि ।
छदं निदरिसण चिय वुच्छामि अओपरं तासि ॥ ३२ ॥

सव्वगुरुएहिं विप्पी आइमगुरुएहिं खत्तिणी होइ ।
अंतिमगुरूहिं वइसी सुद्दी सव्वेसु लहुएसु ॥ ३३ ॥

विप्पी जहा—

पचावन्ना वन्ना गाहाण नेय हुति उड्डेण ।
तीसाए हिट्ठेणं सक्को सक्कोवि नो काउं ॥ ३४ ॥

खत्तिणी जहा—

कुभारी लोहारी वाणीए चेव होइ वधारी ।
जह किरि कलववहरियय न हु हसिरय अवरकलरहिय ॥ ३५ ॥

मन्दोदरी रावण प्रति कथयति—हे रावग जनकसुता अर्प्यताम् । यावत् दुर्जया रामशरा. आकर्पितचापकरान्न प्राप्नुवन्ति । (हनूमान् रावण प्रत्याह—भो रावण आकर्पितचापकरा. आकर्पित चाप कुर्वन्तीति यावद्रामशरा' न प्राप्नुवन्ति नायान्ति E । एतल्लक्षग स्वयमूच्छन्दसो ज्ञेयम् A) ॥ २९ ॥ (त्वया सालक्तक. अलक्तकेन सहितः पादो दत्त. E) ॥ ३० ॥ तथा नन्दिताढ्यशास्त्रकथिताभिप्राये यर्हि कर्हि तर्हि प्राकृते शब्दत्रय नास्ति । (ननु गाथाछन्द.शास्त्रमिद् गाथा च शुद्धप्राकृत एव भवति । ततश्च जिहकिहतिहेत्यादयोपभ्रशा. स्युर्न वा इत्याशङ्का परिहरन्नाह—जहेति A) ॥ ३१ ॥ कुम्भारी कुम्भारिका लोहकारिका तत्समानवाण्या भापया जल्पन् सन् पुमान् पापसम्बन्धकारी भवति । यथा किल व्यवह्रियते सति अर्थे तथैव अपरकलारहिता लोकैरुपहस्यते । (शब्दमात्रेणैवासा विजातित्व नत्वपरकलाग्रहणे । एता अपि सुजातय एव शोभन्ते । तस्मादुत्तमजातिरिति स्मयो न न्याय्य. । कलाकौशलमेव प्रमाणम् । कलाव्यवहारिक हसनशील इत्यामन्त्रणद्वय कस्याप्यात्मबहुमानिन A । यथा किल कलाव्यवहृतिर्यासामिति गम्यते । अपरकलाग्रहणे न हस्यते । अपि तु हस्यत एव E) ॥ ३५ ॥

२९ सकीर्णोदाहरण यथा FG, सकार्णको० D, २९ १ जणयसुआ F ३ आयड्ढिय D, चावसरा BDH, ४ पावत्ति D, ३० गाथोदाहरण जहा AB, ३०.१ सुव्वइ D, २ किरि for किर F, ३ पणयकुवियाण D, ३१ २ कामुअजणस्स F, ४ पाइय DF, ३२ १ वयसी for वइसी DF, ३ विय ABC, ३३ १ गरुएहिं F खित्तिणी D, ३ वयसी DE, ३४.३ हिट्ठाण F, ३५ ३ किल AB, ववहारिय DF, ४ हसिरिय D, हसियइ CEG, अवरकलगहणे ABEG

वइसी जहा—

वरकरिवर-वरहयवर-वररहवर-विलयनिवहसुहसुहयं ।
भोत्तु राया रज्ज पच्छा दिक्ख गहिस्सामो ॥ ३६ ॥

सुद्दी जहा—

विमलजसकिरणधवलियमहियल सुरनिवहनमियकमजुयल ।
तिहुयणसिरिवरकुलहर मणहरगुणनिलय जिण जयहि ॥ ३७ ॥

मुहजहणसयलचवला पच्छा विउला य विप्पिखत्तिणिया ।
वइसी सुद्दी मीसा इय गाहा हुंति छंदंमि ॥ ३८ ॥

मीसोदाहरण जहा—

ठाणच्चुयाण सुंदरि मंडलरहियाण विहवचत्ताण ।
थणयाण सुपुरिसाण य को हत्थं देइ पडियाण ॥ ३९ ॥

अहवा छव्वीसं भेया गाहाण जहा—

कमला ललिया लीला जुण्हा रंभा य मागही लच्छी ।
विज्जू माला हंसी ससिलेहा जण्हवी सुद्दा ॥ ४० ॥

काली कुमरी मेहा सिद्धी रिद्धी य कुमइणी धरणी ।
जक्खिणि वीणा वभी गंधव्वी मजरी गोरी ॥ ४१ ॥

कमला तिहि लहुएहिं ललिया पचेहि एवमाईओ ।
विहि विहि वड्ढतेहि कमेण सेसाओ जायंति ॥ ४२ ॥

इक्किक्कक्खरवुड्डी छंदा छव्वीसय मुणेयव्वा ।
गाहाण तीसाए पणवन्ना वड्ढिया जाव ॥ ४३ ॥

तीसा जा पणवन्ना वड्ढतेगक्खरेहिं जा गाहा ।
झिज्जइ गुरुय इक्क दो दो वड्ढति लहुयाइ ॥ ४४ ॥

तीसाए ज अहिय दुगुण काऊण तिन्नि दिज्जासु ।
जित्तियमेत्तो पिंडो तित्तियमित्ताइ लहुयाइ ॥ ४५ ॥

मत्तापमाणमज्झा हरित्तु सव्वक्खराइं गाहाण ।
अवसेसं ज चिट्ठइ तित्तियमित्ताइ गुरुयाइ ॥ ४६ ॥

कः पुमान् हस्त आधार ददाति । अपि तु न कोपीत्यर्थः ॥ ३९ ॥ इदानीं त्रिभिर्गाथाभिः शाल्मलिप्रस्तार कथयति—कम० ॥ ४२–४४ ॥

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३६ २ नरविलयनिवहसुहय D नरविलयनिवहसुहसुहय F, ३७ १ विमलजलकिरण D, २ कमजुअल F, ३ तिहुअण F, ३८ १ जयण DF, ३ वयसी D, ३९ मिस्सोदाहरण AB, ३९ १ ठाणचुयाण D, ठाणच्चुआण F, २ वहव for विहव D, ४० २ जोण्हा DF, ४ मुद्दा for सुद्दा D, ४१ १ कुमारि DFG, २ कुसुइणी E, धरिणी D, ३ रभी for वभी D, ८ गोरी for गोरा F, ४२ ४ सेसाउ F ४३ १ इक्कक्कक्खर AB, इक्केक्कक्खर E, एक्किक्कक्खर F ४४ ३ झिज्झइ D, गरुय F, ४ लहुआइ ABF, ४५ २ तिण्णि AB, ३ जित्तियमित्तो DG, जित्तियमित्त F, ४ लहुआइ F, ४६ ४ गरुयाइ G

मत्ता भन्नइ करिसो करिसचउक्कं पलं वियाणाहि ।
चउदसपलाइ गाहा तोलिज्जंती सकरिसाइं ॥ ४७ ॥

उभओअंतगुरूहिं रहिया छट्ठसएण वीयद्धे ।
सेसा तेरस अंसा विसमग्गमा तेसु अहिगारा ॥ ४८ ॥

पढमाई चउभेया वीओ तुरिओ य हुंति पचविहा ।
छट्ठसो दुविगप्पो गणणविही इत्थ कायव्वो ॥ ४९ ॥

जो जस्स होइ उवरि सो गुन्नो हिट्ठिमो गुणायारो ।
हिट्ठिमउवरिमगणणा नेयव्वा जाव तेरग्गमो ॥ ५० ॥

पत्थारवित्थराण गाहाण हुति अट्ठ कोडीओ ।
एगूणवीस लक्खा वीस सहस्सा य सव्वग्ग ॥ ५१ ॥

लहुअक्खरेहि रूवूणएहि अद्धीक्यमि ज सेसं ।
रूवूण तीसजुअं अक्खररासी मुणेयव्वा ॥ ५२ ॥

एगं हाऊण लहुं तत्तो अद्ध हरित्तु सेसेण ।
अद्धेन सम भणियं नक्खत्त सव्वगाहाण ॥ ५३ ॥

छदवसा दीहपरा कत्थवि लहुया हवति पयअंते ।
एओ इहिविंदू विय रहवजणजुत्तिपुव्वो य ॥ ५४ ॥

मात्रा एका कर्षप्रमाणा भवति ॥ ४७ ॥ इदानीं तिसृभिर्गाथाभि' प्रस्तारप्रमाण ववित—उभ० । (उभओअतिमकमलयरहिया छट्ठस वीयअद्धमि । उभयस्मिन्नर्धद्वयेप्यन्तिमकमलाभ्या पष्ठाशेन च । प्राकृतत्वादलोप. । द्वितीयपाटस्तु न्याय्य' । A) ॥ ४८ ॥ एक लघु हित्वा ततो शेपेणार्धेन सर्वासा गाथाना नक्षत्रं भणित अश्विन्यादि । अथ भावार्थः । त्रिंशदक्षराया गाथाया नियमेन त्रयो लघवः तेपामेकोऽपसार्यते । शेपौ द्वौ तयोरप्यर्धमेकस्तेन लब्धमाद्यमश्विनीनक्षत्रम् । एव सर्वासु गाथासु ॥ ५३ ॥ (गृह प्रथमद्वितीयतृतीयादिसख्यास्थान नाम च कमल ललिया इत्यादि A । तावतिम गृह तथा नाम लभ्यते । कि विकल्पेन । गृहाणा नामानि वास्तुशास्त्रतो ज्ञातव्यानि E) ॥ ५३a ॥

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४७ २ करसचउक्क फल F, ४८ १–२ उभओअतिमकमलयरहिया छट्ठस वीयअद्धमि Com in A, ४ विसमसमो D, अहिगारो F, ४० २ अ हुति F, ४ गणणविहि D, ५० २ गुण्णो हिट्ठमो य गुणयारो DG, हिट्ठिमो य गुणकारो F, ४ तेरसमे AB, v ५० is dropped in E, ५१ २ D adds नेय before हुति, ४ वीससहस्साइ सव्वग्ग AB, between 51 and 52, A gives the following stanza पत्थारमाणमेथ गाहोग्गीईण खधएहगुण । दुगुण गीईए उवगीईए अद्धय होई ॥ ५१ a ॥ ५३ १ एव हाऊण ABD, ३ अद्धेण F, between 53 and 54, ACE contain the following stanza, F gives only its Pratika लहुअक्खरेहिं रूवूणएहिं अद्धीकयमि जं सेस । लब्भइ गाहाण घरं तह नाम किं वियप्पेण ॥ ५३a ॥ ५४ २ लहुआ F, पुव्वा य G

णुयारो जहा—

मायार पिव परमेसरेण नाण जुगाइदेवेण ।
यंभीएँ पयडियं नियकरेण वभी लिवी जयइ ॥ ५५ ॥

ओयारो जहा—

वालाओ हुंति कोऊहलेण एमेव चवलचित्ताओ ।
दरल्हसियथणीओ पुण धरति मयरद्धयरहस्सं ॥ ५६ ॥

इयारो विदुजुओ जहा—

जाइं लसति गुणेहिं दोसासंग च जाइं न सहंति ।
ताइ तामरसाइंव जयति सुयणाण चरियाइं ॥ ५७ ॥

हियारो विंदुजुओ जहा—

उत्तिमनिलयाहिं असोगसरलपुन्नागविहियसोहाहिं ।
ज रेहइ वाहिं वाडियाहिं अंतो कुलवहूहिं ॥ ५८ ॥

रव्वजणसंजोए जहा—

सइ वड्ढियावि गेहमि पइखण लालियावि दुद्धेण ।
सप्पव्व डसति खणेण दुज्जणा अहह अकयन्नू ॥ ५९ ॥

ह्वव्वजणसंजोए जहा—

मेरुसिहरंमि न्हाण यत्तीमिदेहिं कणयकलसेहिं ।
किज्जत वीरजिणस्स तुम्ह दुरियाइँ पम्हुसउ ॥ ६० ॥

तहा—

गाहो गाहविगाहो उग्गाहो गाहिणी य खंधो य ।
छव्विहगाहाभेओ निद्दिट्ठो नंदियड्ढेण ॥ ६१ ॥

गाहो चउवन्नाए सत्तावन्ना य भन्नए गाहा ।
विवरीया य विगाहा उग्गाहो सट्ठिमत्तो य ॥ ६२ ॥

(रोहिणीचरितात् । A ॥ ५५ ॥) तामरसानीव कमलानीव । यानि कमलानि गुणैस्तन्तुभिः कृत्वा उल्लास यान्ति । दोषाशब्देन रात्रिसगम न सहन्ते । अत्र इकारो बिन्दुयुक्तोपि लघुः कार्य । (पुष्पदन्तचरितात् A) ॥ ५७ ॥ अशोकाः शोकरहिता· सरला· कौटिल्यरहिता· पुरुषा एव पुरुषद्विपा नागा एव भोगिनस्तैर्विहिता शोभा यस्या सा तथा ताभि· सभर्तृकाभि । अत्र छन्दोवशात् बिन्दुयुक्तोपि हकारो लघुर्विहित· । विपुला जाति । (पुष्पदन्तचरितात् A) ॥ ५८ ॥ (पुष्पदन्तचरितात् A) ॥ ५९ ॥ युष्माक दुरितानि प्रस्फोटयतु दूरीकरोतु । अत्र ह्ना अक्षरयोगेपि पाश्चात्यो लघुर्विहित· । (न तु तुम्ह पम्हुसउ अत्रापि लघुर्द्रष्टव्य । यत उक्त कत्थवि लहुया हवति, कुत्रापि न सर्वत्र E) ॥ ६० ॥ पुनर्गाथाना प्रकारान्तरमाह—गाहो ॥ ६१ ॥ अधुना षण्णा भेदानाह गाथायुगलेन ॥ ६२ ॥ ६३ ॥

५५·२ जुआइदेवेण DF, ५६ ओआरो DF, ५६ ३ दरउल्हसियथणीओ पुण A, थुण for पुण F, ५९ १ सहि for सइ AB, ४ दुयणा for दुज्जणा D, ५९ 59 and 60 interchange places in D, ६०·४ तुम्द for तुम्ह D, पप्फुटउ C, पम्हुसड DF, ६१ २ गाहिणी D, ४ नंदियड्ढेण D

गाहिणि बासट्ठीए चउसट्ठीए य खंधओ भणिओ ।
एए छव्व विगप्पा गाहाछंदे विणिद्दिट्ठा ॥ ६३ ॥

गाहो जहा—

वट्टंति गमणदियहा जं भणिय त खमिज्जासु ।
अम्ह चिय नत्थि गुणा दोसा विय्र संभरिज्जासु ॥ ६४ ॥

गाहोदाहरण जहा—

जिणधम्मो मोक्खफलो सासयसोक्खो जिणेहिं पन्नत्तो ।
नरसुरसुहाइ अणुसंगयाइ इह किसि पलालं व ॥ ६५ ॥

उग्गाहो जहा—

थोसामि सव्वजगजीववच्छल अट्ठकम्मनिम्महण ।
सुरअसुरनागमहिय सतिजिण सयललोयसतिकरं ॥ ६६ ॥

अन्न च—

जइ वासमय गोवालिया कुसुमाणि य वधइ मालिया ।
ता कि सहावविरगधिया कुसमेहि होइ सुगधिया ॥ ६७ ॥

गाहिणी जहा—

निवडियधारानिवहो जस्स निरुद्धो फणिंदमडडेहि ।
त सुरमुइन्दसुहलियनाइणिगिज्जतमगलं पासजिणं ॥ ६८ ॥

खंधओ जहा—

नमह भुयइदभासुरवियडफडाडोयखलियविसहरसलिल ।
पहयमुइन्दमुहलियनागिणिगिज्जतमगलं पासजिण ॥ ६९ ॥

गमनदिवसा वर्तन्ते ॥ ६४ ॥ अणुसगयाइ प्रसगागतानि। यथा इह भूतले कृषिपलालवत्। यथा कृषिरन्न-निष्पत्तिफलाय क्रियते तत्रापि पलालादिक वस्तु चारिरूप प्रसगेनैव भवति तथा। (इह जिनधर्मे कृषौ पलालमिव E) ॥ ६५ ॥ (विगाथा यथा थगदोहलिया बालोदाहरण ज्ञेयम् E)। विगाथा यथा—पण० जिणाण चलणे पुन पुन प्रणमत। कि० चलणे। प्रगतसुरेश्वरशीर्षे मुकुटकोटिमिश्रीकृते। कि० जिनाना ससारसमुद्रपोतप्राप्तानाम्॥ But none of the other five mss seems to contain an example of Vigātha, E merely refers to v 27 above तस्या मनो वृतगन्धेन युज्यते न तु कुसुमेषु। (तत्कि अपि तु न किम-पीत्यर्थ। स्वभाववृतगन्धिका सा कुसुमैः सुगन्धिका न भवति। अथवा तत्कि कुसुमैः कृत्वा सुगन्धिका न भवति अपि तु भवतीति काक्वत्या व्याख्येयम्। यत कुसुमानि दुर्गन्धमपि वासयन्ति E) ॥ ६७ ॥ (धारा पडति निवहा इत्यत्र निप्रात पूर्वे निपततीति प्राप्तप्राकृतत्वाद्विलोम पदन्यास। न्याय्यस्तु पाठो निवडियधारानिवहो इति। स चार्थात् कमठमेघवृष्टिरिति A। निपतद्धारानिवहो यस्य E) ॥ ६८ ॥

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६३ ३ छच्च for छव्व D ६४ २ भणिअ F, ६५ १ मुक्खफलो AFG, २ सुक्खो for सोक्खो ABFG, ३ मगियाइ F, ४ अह for इह BCD, ६६ ४ सव्वलोय DG, ६८ १ निवडिर DEFG, धारा पडंति निवहा V L in Com of A, ३ सुयद DFG, ४ नागिणि AB, ६९-१ णमह C, भुयंदाभासुर F, २ फडाटोव G, ३ मुयदा० DFG, ४ नाइणि DF

खधे अक्खरपमाण जहा—

लहुअक्खर दुरहिय अद्धं च कलायवज्जिअं सेसं ।
चोत्तीसक्खरजुत्त जायइ खधक्खरपमाण ॥ ७० ॥

धुय लहुअक्खर चउरो खधे सव्वत्थ हुति कायव्वा ।
इहरासमजसत्त छदविरोहो फलमणिट्ठ ॥ ७१ ॥

उदाहरण—

विंबोट्ठीए तीए थोरा गोरा समुन्नया वक्खोआ ।
तारुन्ने संपुन्ने कि कि दुक्ख न देइ कामीण दढ ॥ ७२ ॥

अहवा—

हेलाए संनद्धो जीसूओ सव्वओ ममीसारिच्छो ।
गज्जतो गभीर मत्तो हत्थिव्व एस सो पचक्खो ॥ ७३ ॥

पद्धडियालक्खण जहा—

सोलस मत्त जहि पउ दीसइ ।
अक्खर गन्नु न किंपि गवीसइ ।
पायउ पायउ जमगविसुद्धउ
पद्धडिया इहु छंदु पसिद्धउ ॥ ७४ ॥

तुय पुन्निमचदसमाणवयणि
गोरगि चगि सारगनयणि ।
थणमडलउप्परि पियह हत्थु
न कलसि ठिन्नु पकउ पसत्थु ॥ ७५ ॥

चदाणणछदो गथंतरे मयणावयार दुइयनामं । लक्खण जहा—

निसुणि चदमुहि चदाणणो रूवओ
सघणु करवालु विरएइ तहु वीयओ ।
तइयठाणे सुविज्जुज्जलो मुग्गरो
ललियगयगमणि निहणगओ तोमरो ॥ ७६ ॥

(पाद· पादो यमकविशुद्धो भवति । एप पद्धटिकाछन्द· प्रसिद्ध E) ॥ ७४ ॥ उक्त च—मयणावयारछदो पचकलगणेहि चउहिं नायव्वोत्ति A) ॥ ७६ ॥

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७० १ लहुयक्खर DF, २ कलाइ G, ३ चुत्तीम अक्खरजुत्त D, ७१ १ धुव for धुय EG, लहुयक्खर DF, ७२·१ विंबुट्ठीए F, २ थेरा for थोरा CD, थेरो गोरो F, ३ तारुण्णे AB, ४ न dropped in D, कामिणीण F, देंति G, ७३ अहवा dropped in DF, ७३ १ हेलाए A, ३ गभीरो F, ४ हत्थिव्व D, ७४ १ सोलसमत्तउ जहिं FG, २ अक्खरमत्तु AB, ३ पाइउ पाइउ जमगि DF, ४ पद्धडियह इहु छदु पसुद्धउ FG, पद्धडिय तहिं AB, पद्धडियाहि इहु D, B reads v 73 after 74, DF read v 75 after 74 ७५ ३ विहिय for पियह D, noted as V L in EF, ७६ २ वीअओ AB, विरएहि त वीयओ G, ४ गय dropped in F

गयरहतुरगपाइक्कजोहनामेहिं जाण चउमत्ता ।
वहुविविहपहरणाणं पंचगमत्तं पिहुलसोणि ॥ ७७ ॥

दुवईलक्खण जहा—

पढमगणे कलछक्क चउक्कला पंच हुंति कमलता ।
गुरुमज्झगव्वलहुआ दुवईए बीयछट्ठंसा ॥ ७८ ॥

उदाहरण जहा—

उब्भडभिउडिभंगतडवियडवियप्पकरालभालय
निट्ठुरडतदट्ठउट्ठट्ठियमोणियपकिलालय ।
दढवड्ढियसरोसहुकारपुर.सरकंसकड्ढण
कुणउ नरिंद तुज्झ वहु संगमसंगरमिड्ढिवड्ढण ॥ ७९ ॥

वत्थुओ जहा—

दो वेया सिहिजुयल जुयाइ दुन्निउ दुग च वत्थुयओ ।

दिवड्ढछद्दलक्खणं जहा—

पनरसतेरसपनरसतेरसजुत्तो दिवढछद्दो ॥ ८० ॥

वत्थुओदाहरणं जहा—

कुम्भिकुंभविब्भमह कवण थणकलसह उप्पम
इदीवरदलसमह कवण नयणह सारिच्छिम ।
पारिजायलयनिभह भुअह कहि कवणह चगिम
सीयएवि रूवस्स तुज्झ वन्निण कसु अग्गिम ॥
इअ भणइ राउ दहरहतणउ वणिवणि विलवतउ करुणु ।
अहवा न वुज्झु ज जीवियउ ज जि तं जि विम्हियकरणु ॥ ८१ ॥

(यतः चन्द्राननछन्दसि धनुःकरवालमुद्गरतोमराणा नामानि गृहीतानि अत एवात्र गाथाया सज्ञा दर्शिता E। अत्रैतत्पञ्चमात्रिक [read चतुर्मात्रिक] सज्ञा दर्शयन्नाह—गयरहेति। तद्यथा सर्वगुरुर्गज.। आदिगुरु. रथः। अन्तगुरुस्तुरग.। मध्यगुरु. पदाति'। सर्वगुरुर्योध A But this is arbitrary, the stanza is from Virahanka's Vṛttajātisamuccaya I 17) ॥७७॥ कमलंता गुरुपर्यन्ता. ॥७८॥ (वत्थुयच्छन्दसि पदे पदे चतुर्विंशतिर्मात्रा भवन्तीति तात्पर्यम्। वत्थुयदिवड्ढिद्वयोर्मीलने षट्पदछन्द. स्यात् E) ॥८०॥ अथवा न वुज्ज यज्जीवति सीतावियोगे तद्विस्मयकर च(चु)ज्ज आश्चर्यकारि किं न भवति। अपि तु भवत्येव ॥ ८१ ॥

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७८ १ कलुछक्क F, ३ लहुया DF, ७९ १ for वियप्प C has कटप्प, D विलप्प, F विप्पट, २ दिट्ठुरदत FG, ३ दिढवट्ढिय FG, ८० १ जुअल DF, ४ दिवट्ढछद्दो DFG, ८१ १ विब्भममह D, २ दलसम कवण D, ३ भुअइं D, ४ कसु वन्निण AB, ५ इउ for इअ F, ६ वुज्ज A, वुज्जु FG, जउ जीवियउ G

दूहालक्खण जहा—

चउदह मत्ता दुन्नि पय
पढमय तइयय हुंति ।
बारह मत्ता दो चलण
दूहालक्खण कंति ॥ ८२ ॥

उदाहरण—

लद्धउ मित्तु भमतइण
रयणायरु चंदेण ।
जो झिज्जइ झिज्झतइण
वड्ढइ वड्ढंतेण ॥ ८३ ॥

उवदूहालक्खणं जहा—

तेरह मत्ता दुन्नि पय
पढमय तइयय हुंति ।
बारह मत्ता अन्न दुइ
उवदूहउ इहु कंति ॥ ८४ ॥

उदाहरण—

नज्जउ वीरजिणेसरह
धरखुत्ती नहपंति ।
दमंती इव सगमह
नरय निरंतर गुत्ति ॥ ८५ ॥

अवदूहालक्खण जहा—

बारह मत्ता विसम पय
सम पय चउदह मत्त ।
इहु अवदूहउ पढियहु
अन्न म करिसहु वत्त ॥ ८६ ॥

उदाहरण जहा—

इक सलूणा सावलि
तुय थण जे संमुहय थिय ।
जेहिं न वकइ वयणइ
लग्गतेहि नहेहिं किय ॥ ८७ ॥

हे कान्ते एतद् दोहंदलक्षगम् ॥ ८२ ॥ हे कान्ते जानीहि ॥ ८४ ॥ वीरजिनेन्द्रस्य कायोत्सर्गस्थितस्य धराया पृथ्व्या निलीना नखपङ्क्तिर्नन्दतु । उत्प्रेक्ष्यते । सगमकाभिधानस्य अभव्यस्य नरके निरन्तर गुर्ति नरके निश्चलनिवास दर्शयन्तीव । (सगमस्य प्रभोरुपसर्गकर्तुर्व्यन्तरदेवस्य नरकनिरन्तरमार्गं दर्शयतीव E) ॥ ८५ ॥ स्तनयो. समुख ये पुरुषा. स्थिता तैर्मुख न तथा वक्रीकृत नखैर्लग्नैर्यथा मुख तिर्यक् कृत तथा । (यौ स्तनौ समुखौ स्थितौ न तु पराङ्मुखौ जातौ । अर्थात् सुरतसग्रामवेलायाम् । याभ्या स्तनाभ्या नखैर्लग्नैरपि वक्रौ वदनौ (!) न कृतौ E) ॥ ८७ ॥

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८२ १ चउदस E, तेरस G, २ पढमइ ABC, पढमतइयय D, ३ग्यारह G, ४ लक्खणु D, ८३ १ भमतएण AB, भमतयण EFG २ रयणायरो D, ३ झिज्झतएण AB, ८४ २ पढमइ तइयइ ABC, ८५ ३ उव सगमह DF, ८६ अवदूहालक्खण जहा dropped in ABCF, ८७ १ सामलि A २ तूय A, समुह पथिय A ३ जेउ न A वकय वयणवय F ४ ननेहिं B, न तेहि य किय D, नेहहि कथ A

भमरु भामरु समरु संचालु
मयरदउ मक्कडउ ।
नलु मरालु मयगलु पओहरु
ए नामाइं दोहाहं
मयरु मच्छु कच्छवउ गोरउ ॥
होइ हु छव्वीसक्खरउ
दोहउ विहु लहुएहिं ।
अक्खरि अक्खरि वे चडहि
भमगइयनामेहिं ॥ ८८ ॥

आद्योदाहरण—
वे गोरा वे सामला
वे रत्ता निप्पंक ।
वे नीला हेमप्पभा
सेसा मायामुक्क ॥ ८९ ॥

अन्त्योदाहरणं यथा—
वियसियजलरुहदलनयण
हिमकरकरसरिसतणु ।
सरसइससहरसमवयण
पणमहु जिण जणियनाणु ॥ ९० ॥

सिलोयलक्खण जहा—
पंचमं लहुय सव्व सत्तम दुचउत्थए ।
छट्ठं पुण गुरु सव्व सिलोयं बिति पडिया ॥ ९१ ॥

उदाहरणं—
पोसेउ पचमो चक्की मोलसो मे जिणो जसं ।
चक्क च धम्मचक्क च जस्सायच्चु व्व सेवओ ॥ ९२ ॥

इति नन्दिताढ्यकृतं गाथालक्षणं समाप्तम् ।

Stanza 88 is a couplet made of a Mātrā and a Dohā. हे जिन हे जनितज्ञान अह त्वयि प्रगत. । (जनितधर्म धनुशब्देन धर्मो ज्ञेय. । एवविध जिनं प्रगमत E) ॥ ९० ॥ यस्य चक्ररत्न चान्यत् धर्मचक्र आदित्य इव सेवते । (यस्य जिनस्य आदित्य इव सूर्य इव सेवक' E) ॥ ९२ ॥ (माण्डव्यपुरगच्छीयदेवाणंदमुनेर्गिरा'। टीकेय रत्नचन्द्रेण नन्दिताढ्यस्य निर्मिता ॥ A)

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८८ २ मयलद्धुउ मक्कडउ G, ३ नयगहलु पओहरु F ४ दोहडह G, ९ गोहरु F, ९०.४ पणय हु (?) C, जणियतणु AG, जणियधणु E, ९१ ४ पिंढिया for पडिया D. ९२.१ पासेउ F, ४ जम्माइच्चोव्व मेवए AB, नेवओ for सेवओ F

APPENDIX II

श्रीरत्नशेखरसूरिविरचितः

छन्दःकोशः।

This edition of the Chandahkosa based on four mss, three of which also contain the commentary of Chandrakīrti These three are A = No 75 of 1873-1874, this has 23 folios and is dated Samvat 1931, but also contains the date of its original, namely, Sam 1624, B = No 448 of 1892-1895 This has 24 folios and is dated Samvat 1697 C = No 591 of 1884-1886 This has only 13 folios and is dated Samvat 1667 My earlier edition at the Journal, University of Bombay, Nov 1933 was based on these three mss For the present edition I have consulted one more ms, which contains only the text It is No 74 of 1873-1874 All the four mss belong to the Bhandarkar Oriental Research Institute, Poona

In noting down the variants I have neglected orthographical differences in the mss Thus I have adopted the dental *na* both at the commencement of a word and in the conjunct *nna*, except in the case of the conjunct *nna* which is caused by metrical reasons from the original *na* Similarly the *u* ending of nom. accu sing and the yasruti are regularized except where all the four mss have consistently the *a* ending or the absence of the yaśruti Obvious scribal errors are neglected In the variants noted below, the first figure refers to the number of the stanza and the second to that of the Pāda or the line Usually, only the word with changed spelling is reproduced But when the variant entirely differs, or, when otherwise necessary, the word in whose place the variant occurs is also given

आजोयणट्ठियाण सुरनरतिरियाण हरिससजणणी ।
सरससरवन्नछंदा सुमहत्था जयउ जिणवाणी ॥ १ ॥

भूचदक्कमरग्गणा मभजसा सव्वाहमज्झतगा
गीयाईसु कमा कुणति सुसिरि कित्ति च रोय भय ।
सग्गंभोगिणिखेसरा नयरता सव्वाइमज्झंतला
आउवुड्ढिविणासदेसगमण कुव्वति नि.सशय ॥ २ ॥

नमामि परम ज्योतिस्तमःपारे प्रतिष्ठितम् ।
यत्र विश्वावकाशस्य तमसो नास्ति गोचरम् ॥ १ ॥
छन्दःकोशाभिधस्यास्य सूरिश्रीरत्नशेखरैः ।
कृतस्य क्रियते टीका बोधनायाल्पमेधसाम् ॥ २ ॥

सरसस्वराः षड्जादयो, वर्णा अकारादय, छन्दासि अनुष्टुप्प्रभृतीनि । सरसानि स्वरवर्णच्छन्दासि यस्या सा ॥ १ ॥ इह च्छन्दो द्विधा । मात्राच्छन्दो वर्णच्छन्दश्च । तत्र मात्राणा लघुदीर्घादिवर्णजनितत्वेन प्रथम वर्णच्छन्दोनिरूपणाय वर्णात्मकान् गणान् विवक्षु. प्राकृतभाषानिबद्धशार्दूलविक्रीडितच्छन्दसा प्राकृते नाटक इति नाम च्छन्दसा तेषामेव लक्षणस्वामिफलान्याह—भूचद० । गीआईसुत्ति । गीत ध्रुवमण्टादिमय तथा आदिशब्दात् षट्पदादिषु प्रथमस्थानपतिताः सन्तः एते क्रमादनु क्रमेण एतानि फलानि कुर्वन्ति । सग्गभोगिणि इत्यादि । स्वर्गः सुरालयः अम्भ पानीय तथा अग्निर्वह्नि क्षमाकाश एते ईश्वरा स्वामिनो येषा ते ॥ २ ॥

छंदवसा दीहपरा कत्थवि लहुआ हवंति पयअंते ।
एओ इहिबिंदू विअ रहवजणजुत्तपुव्वो य ॥ ३ ॥

नायाण ईसेणं उत्तो
सव्वेहि दीहेहि जुत्तो ।
म म ग ग पाढिज्जतो
एसो छंदो सोमकंतो ॥ ४ ॥

वेयमिए भगणे हु ठविज्जहु
दोधक छंदह नामु मुणिज्जहु ।
सोलस दीहपमाणु वि जाणहु
मत्त चऊसठि सोजि वखाणहु ॥ ५ ॥

तुरगमआउसमा लहु दिज्ज
कला ससिमख य ते गुरु दिज्ज ।
जगणह होइ पयासु विसामु
सुगुल्हु पयपइ मुत्तियदामु ॥ ६ ॥

सगणा इह तोटक छंद धुय
गुरु सोलस तीसदुयं लहुय ।
चउसट्ठि वि मत्त थ संठविय
अठतालिसअक्खरबंधविय ॥ ७ ॥

पइ पइ लहु सयल
पडहिं जहि अविरल ।
तहि नगणु वि(ति) ठवहु
जय(हि) वहुलु सु भणहु ॥ ८ ॥

अत्र छन्दःशब्देन प्राकृतच्छन्दो गाथादि गृह्यते । ततश्च छन्दोवशात् तत्र लघुत्वमृते छन्दोभङ्गापत्तेः । दीर्घपरा आकारादिदीर्घत्वपराश्चत्वारो वर्णा गुरवोऽपि लघवो भवन्ति । के ते इत्याह—एओ इहिबिंदू विअ एकारः ओकारः इकारः हिकारश्च, तथा रव्यञ्जनयुक्तो हादि हव्यञ्जनयुक्तो ह्रादिः एतयोरपि पूर्वो वर्णः । तत एते षडपि वर्णाः प्राकृतच्छन्दसि प्रायो गाथादौ लघुत्वं व्रजन्तीति तात्पर्यार्थः ॥ ३ ॥ एतत् सोमकान्तं नाम छन्दः ॥ ४ ॥ वेदमितानिति पादे पादे चतुरो भगणान् स्थापयत ॥ ५ ॥ तुरगमोऽश्वः । तस्य यदायुर्जीवितं तस्य समा वर्षा द्वात्रिंशद्वर्षाः, तत्संख्या लघवो देयाः । तथा शशिनः कला १६ तावत्संख्या गुरवः कार्याः । चतुर्भिर्जगणैः पदविश्रामः पदविरतिर्भवति । गुल्ह इति गोसलाख्यः कविः कथयति ॥ ६ ॥ लघवश्च द्वात्रिंशत् । अत्र थकारः पादपूरणार्थः ॥ ७ ॥ तह तथा त्रयस्त्रयो नगणाः पदे पदे स्थाप्याः । यत्र ईदृशं लक्षणं तद् बहुलं नाम छन्दः भणहु कथयत ॥ ८ ॥

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३ १ जुत्तिपुव्वो B. जुत्तपुव्वा D, दुत्तपुव्वो A. ४ २ जुत्तो BC. ३ पाढिज्जतो D. ५ ४ चउरसठि A, चउसट्ठि CD, पयासु B. ६ ३ आग्गिहि D. ७ १ इय D, ७ २ छुय AD.

लहू सोलसा दीह वत्तीस दिन्ने
असी मत्त चोवीस दूवार वन्ने।
अय मजणीओ भुयगप्पयाओो
यगणेहिं संजुत्तओ छंदराओ ॥ ९ ॥

मत्त अस्सीइ रगणसंजुत्तय
दीह वत्तीस जोएह नीरुत्तय।
सव्वछंदाण मज्झंमि अइसोहणं
अज्जुणो जपए कामिणीमोहण ॥ १० ॥

जाणेहु सट्ठाइं चालीस वन्नाइ
चंदू लहू दीह दोतीस पुन्नाइ।
अस्सीइ मत्ताइ तगण्णु जाणेइ
छंदं पि मेणाउल अल्हु जपेइ ॥ ११ ॥

जसु पइपढहि निवधु मत्त चउवीसइ किज्जइ
अक्खरडवर सरसु सुद्धु त छंदु भणिज्जइ।
छक्कलु आइहि होइ चारिचउकलसंजुत्तउ
दुक्कलु अंति निरुत्तु गुल्हकवि एरिम्ब वुत्तउ॥
वावन्नसउवि मत्तइ रयहु उल्लालइ सरिसउ गणहु
छप्पयनिवधु पुरिसु हवइ काइ गथ गंथिय मुणहु ॥ १२ ॥

सुच्चिय छप्पयबंधु चरम उल्लालइ वज्जिउ
वत्थुयनामि हवेइ छंदु चहुचहु पइ सज्जिउ।
सो पुणु देसीभाससरसवहुसद्दसमाउल
रोडकनामि पसिद्धु छंदु कवि पढहि रसाउल ॥ १३ ॥

एवमशीतिर्मात्राः चउवीसत्ति चतुर्विंशति. दूवारत्ति द्विगुणिताः अष्टचत्वारिंशद्वर्णा भवन्ति ॥ ९ ॥ अर्जुनो नाम कवि कामिनीमोहन नाम च्छन्दो जल्पति। अत्र छन्दसि इकारपर-उकारपरश्च अकार इकारेण उकारेण च सह दीर्घत्वमायातीत्याम्नाय। तेन 'अइ' इति वर्णो दीर्घरूपो गण्यते ॥ १० ॥ यत्र साष्टानि अष्टाधिकानि चत्वारिंशदक्षराणि। तत्रापि चदुत्ति चन्द्रकला' षोडश तत्प्रमिता लघुवर्णाः। तच्छन्दो मदनाकुल नाम अल्हुत्ति अर्जुनः कविर्जल्पति ॥११॥ इति वर्णच्छन्दांसि गणोदाहरणेन निरूप्य मात्राछन्दांस्याह। तत्रादौ षट्पद निरूपयति—जसु०। एव चतुर्षु पादेषु मात्रा ९६ ततः षट्पञ्चाशन्मात्रारूप उल्लालक भवति। एव द्विपञ्चाशदधिकशत १५२ मात्राभि' कृत तथाभूत उल्लालकसहित यत् षट्पदाख्य छन्दस्तस्य वन्ध ईदृशो भवति। अहो ग्रन्थिका. संस्कृतकाव्यवेत्तारो यूय किं जानीत। अपभ्रंशस्य सांस्कृतिकैरनादृतत्वात् तत्प्रत्यवज्ञावचनमिदम् ॥ १२ ॥ वस्तु नाम छन्द' रोडक नाम छन्द रसाउलछन्दः एव नामत्रिकमस्य छन्दस' ॥ १३ ॥

९.२ चउवीस ACD, ३ भुयंगप्पयावो D १० २ जोएहु D, ३ सोल for सव्व, ए for अइ D ११ १ सुट्ठाइ for सट्ठाइ AD, २ जाणेहु D १२ १ चउवीसह D, ३ चउकालिहि म D, ४ एरम D, परिसि B, ५ रइवि for रयहु AD, ६ छप्पयवध ABC, एरिमो B, एरिम्ब C १३ १ सुच्चिउ, उल्लाल्यवज्जउ D २ वत्थुवनामि D, चउचउ B, ३ देसियभास D, ४ नाम for नामि CD

नरायपाय वीस मत्त चारि मत्त अग्गला
ठविज्जयंति सोलसाइं अक्खराइं निम्मला।
लहू य अट्ठ दीह अट्ठ गुरिसो पसिद्धओ
नरायनाम सोमकंतु गोसलेण दिट्ठओ ॥ १४ ॥

पए पए सु तीस मत्त वीसवन्नजुत्तओ ठविज्जए
विसुत्तरो सओ वि मत्त इक्कमेलि ठामि ठामि किज्जए।
सुसुद्ध छंदु सुक्खकंदु लोयणदंदायरो सु चामरो
नरायनाम अज्जुणेण भासिओ सु तत्थ पंचचामरो ॥ १५ ॥

दुमिलाहि पयासम मत्तविसेसण होइ तहि चिय चारि भणू
भणु मत्त बतीस बतीस थ मेलवि अट्ठहि ठामि ठवे सगणू।
गणु अन्न न लिज्जइ सोवि ठविज्जइ तं फुडु जाणि निभंति करी
करि जमकु विसाइण पाइण पाइण सुट्ठुवि छंदु वि तजि परी ॥ १६ ॥

मत्त हुवइ चउरासी चउपय चारिकल
तेसठि जोणि निबधी जाणहु चहुयदल।
पंचकलु वज्जिज्जहु गणु सुट्ठुवि गणहु
सो चि अहाणउ छंदु जि महियलि बुह मुणहु ॥ १७ ॥

अडवीस मत्त निरुत्त जहि पयवधु सुंदरु दीसए
सउ वारहुत्तर मत्त चहुपइ मेलु जत्थ गवीसए।
जो अत्थलीणउ जमगसुद्धउ गोसलेण पयासिओ
सो छंदु गीयउ मुणहु गुणियण विमलमइहि जु भासिओ ॥ १८ ॥

इह नाराचकस्य बहवो भेदाः सन्ति तत्राय सोमकान्तनाराच. ॥ १४ ॥ तत्पञ्चचामर नाम नाराचक छन्दः अर्जुनेन कविना भाषितम् ॥ १५ ॥ भणु इति द्वितीयः पुनरर्थे. । थ इति पूरणे। विसाइणत्ति प्राकृतत्वात् विशिष्टेन पादेन। तजि परीत्ति तथैव रीत्या ॥ १६ ॥ तत्रापि प्रतिपादे एकविंशतितमी मात्रा लघुरूपा भवति। एवं चतुर्ष्वपि पादेषु प्रान्ते चत्वार. कला.। अत्रापि पादे पादे प्रान्ते लघुत्रय भवत्येवेत्याम्नायः। इह सत्रिभागमात्राया योनिसज्ञा कल्पितास्ति कविभि.। वक्ष्यति च 'छद्दाण' (१ ७३)। तदाभाणकं नाम छन्द' ॥ १७ ॥ यदर्थेन लीन श्लिष्ट यमकशुद्ध गोसलाख्येन कविना प्रकाशित तच्छन्दो गीतानामकम्। जु पादपूरणे। इति गीताछन्द ॥ १८ ॥

१४·१ दीह for वीस, २ सोलसाइं D १५ ३ सद्दामरो D, सुचामरो B सुझामरो C. १६ १ पयाम्मण for पयासम D होहि for होइ AD, तहचिय D, २ मेलिवि अट्ठ थ ठाम D, ३ अण्ण ण A, अण्णु न D, सोइ for सोवि AD, सो for त D, निभतकरी B, ४ विसायण पायण पायण B, सुद्धुवि D १७·१ होहि for हुवइ D, चउपइ C, २ तेसट्ठि D, निबद्धा B, निबद्धी C, ३ सुद्धुवि for सुट्ठुवि D, ४ सुहाणउ AD, बहु for बुह AC १८ १ चउपय for जहि पय D, २ चउपयमेलु D ३ जमकसु AD, ४ सु for जु D

विजयक छंदे
  मुक्तकं(क्क)न्ते ।
लहुगुरुसहिओ
  अज्जुणि कहिओ ॥ १९ ॥

बि बि पय सोलस मत्त कहिज्जइ
  पच्चइ पुणु वेवि रइज्जइ ।
बासट्ठि मत्तह जासु पमाणु
  सो छंदउ फुडु वेसरु जाणु ॥ २० ॥

तेरह मत्ता विसमपइ
  सम एयारह मत्त ।
अडयालीस मत्त सवि
  दोहा छंदु निरुत्त ॥ २१ ॥

आइल्ले दोहा लहू
  बावीस चत्तारि ।
इक्किक्क दोहा हरी
  दोहा नामुच्चारि ॥ २२ ॥

हंसु वराहु गयदु पहु
  पिंगलु तरलु तमालु ।
सायरु सुदरु मेरु नरु
  कुजरु हरु सुकुमालु ॥ २३ ॥

भमणउ मरुवउ अहि पवणु
  घणु विज्जू जाणउ (हु)
आमूलउ बावीसमउ
  कहउ जु जाणइ छंदु ॥ २४ ॥

सो सोरट्ठउ जाणि
  जो दोहा विवरीय हुइ ।
बिहु पइ जमकु वियाणि
  इकु पहिलइ अरु तीसरइ ॥ २५ ॥

प्रस्तारे यथा IIIISS, SSSS, IIIIIIS, SIIIIS ॥१९॥ स्फुट वेसरमामक जानीहि । स्फुटवेसरनामकमित्येके ॥ २० ॥ तच्छन्दो दोधकनाम निरुक्तम् ॥ २१ ॥

१९ १ विजयहु for विजयक D २० १ सोलह AD, मत्तह किज्जइ D, २ एय for वेवि D, ३ बासट्ठि D, ४ फुडवेसर D २१.२ एगारह D, ३ अडचालीस D २४ ८ कहइ जु D २५.२ विवरीउ D विवरी हुवइ B, ८ एकु for इकु D, अनु for अरु A

दोहा छंदु जु पढम पढि
  मत्त ठविज्जहि पच सुरेहा ।
चूलियाउ त बुह मुणहु
  गुल्हु पयंपइ सव्वसुएहा ॥ २६ ॥

दोहा छंदु जि दुदल पढि
  दह दह कलसंजुत्त सु अडयठि मत्त ग्रवि ।
उवचूलिय तं बुह मुणहु
  लहुगुरु गणसंजुत्त सु जपइ अल्हकवि ॥ २७ ॥

तिहिमत्त मत्त जहि पढमपउ
  वीयउ रुद्दयजुत्त ।
पुव्वद्धु जेम तिम उत्तरवि
  सो उग्गाहु निरुत्त ॥ २८ ॥

मत्त इगारह मिलिय पुणवि दह संचलिय
  पयपय इणि परिकलिय गुरुवि लहु सकलिय ।
सुणवि सवणमणिरलिय जीह जहिं न हु खलिय
  सुदिढबध न हु टलिय अत्थसंगह मिलिय ॥
तह चालसउवि मत्तइं रयहु गुल्ह पयपइ नियरलिय ।
रासाउल छंद जु एह हुइ काइ कविय डखहि अलिय ॥ २९ ॥

पयपयह मत्त बत्तीस दिंत लहुगुरुविचित्त चउकलयजुत्त
  बहुजमगसुद्ध जाणहु निरुत्त बहुअन्थजुत्त कविअल्हि उत्त ।
सवत्थ मत्त किज्जहि इकत्त सय इक्क ठाणि अडवीस जाणि
  छाणवइ जोणि पायडिय खोणि एरिसि य वाणि ढडक्कु जाणि ॥ ३० ॥

दोहा छदु जि पढम पढि
  कव्वह अद्धु निरुत्त ।
त कुडलिया बुह मुणहु
  उल्लालइ संजुत्त ॥

अत्र पञ्चमात्रास्थाने यगणो वा लघुगुरुलघुद्वयरूप वा भवतीत्याम्नायः ॥ २६ ॥ तिथिमात्रा. पञ्चदशसख्या मात्रा । एव [द्वि] पञ्चाशन्मात्रामय उद्गाहकं छन्द ॥ २८ ॥ एव ८४ मात्राभि पदचतुष्टयम् । तदनु ५६ मात्रामय षट्पदवच्च उल्लालकं प्रतीतमेव १४० मात्राभि. रासाकुल छन्द ॥ २९ ॥ अल्हउत्तत्ति अर्जुनेन कविना उक्तम् । एतदर्धे स्कन्धकच्छन्दो भवति ॥ ३० ॥

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२७ १ दुदलि B, ३ बहु for बुह C २८ ३ जेम तित्तउउ for जेमतिम उत्तरवि D २९ १ इग्यारह B, २ पइपइ CD, पुणु D, इण C for इणि, ३ जहिँ जहिँ A, ५ रइवि for रयहु D, रालिय B, ६ वि for जु D हुत for हुइ C, झखहि for डखहि D ३० १ पइयहि D, पइपइ B, for पयपयह; २ अल्हउत्त BD ४ छाणवहु A छाणवय C रम्मियाण for एरिसि य D

उल्लालड् संजुत्त जमगसुद्धउ सलहिज्जइ
चउचालन्तउवि मत्त सुविडपड्पथ रइज्जइ ।
उल्लालइ संजुत्त लहइ सो निम्मलसोहा
त कुंडलिया छंदु पढम जहि पढियइ दोहा ॥ ३१ ॥

सो चन्दायणु छंदु फुडु
जहि धुरि दोहा होइ ।
अइकोमलु जणमणहरणु
सुहियणनन्दिउ होइ ॥

सुहियणह ससियउ सो इ सलहिज्जए
कामिणीसोहणो पुरउ पाढिज्जए ।
मत्त अउवीसमउ जेण विरइज्जए
सोवि चन्दायणो छंदु जाणिज्जए ॥ ३२ ॥

दोहाछंदह तिन्नि पय
पढमइ सुद्ध पढेहु ।
पुणवि चउत्थ वि गाहपउ
वेरालु वि त वियाणेहु ॥ ३३ ॥

तिहिहि मत्तउ पढमु पउ होइ
तह तीयउ पंचमउ
बीय चउत्थु रुदय निरुत्तउ ।
सतसट्ठि वि मत्त निरु
सुकवि अक्खि राढउ सु उत्तउ ॥

इकु राढउ अरु दूहढउ
बिहु मिलि वत्थु वि होइ ।
पणरुत्तरसउ मत्त थिरु
विरलउ बुज्झइ कोइ ॥ ३४ ॥

यत्र प्रथम दोहाछन्द. पठ्यते काव्यार्धे निरुक्त कथित तत्कुण्डलिक नाम छन्द. । उल्लालकेन पण्णवतिमात्रामयेण सयुक्त यमकशुद्ध श्लाघ्यते ॥ ३१ ॥ चतुर्थे च गाथापादलक्षण पञ्चदशमात्रारूपक तत् वेगल्क नाम छन्दः ॥ ३३ ॥ एव सप्तषष्टिमात्राभि. राढक नाम छन्द. । तथा मात्रा ४८ दोहाछन्दसः । एव ११५ मात्राभिर्वस्तुच्छन्द. ॥ इति पुरुषनामच्छन्दासि ॥ ३४ ॥

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३१ ५ उल्लाल्यस B, सुलहिज्जइ B, ६ पयपथ for पइपथ D, ८ पढिया for पढियइ AC ३२ ४ ससिय for ससिउ B, ५, ८ जाणिज्जए and सलहिज्जए exchange places in D ३३·२ पढम for पढमइ B, ३ गाहपय B ३४ ३ रुद्द थ for रुदय D, ५ स उत्तउ A, ७ वत्थू for वत्थु वि. B.

पइ पइ होइ मत्त अठ्ठावीसवि छक्कलु आइ किज्जए
मज्झ थ पडहि पंच चाउक्कलु दुक्कलु अंति दिज्जए ।
चउरासी सुजोणिसंजुत्तउ लहुगुरगणविसुद्धओ
तं दुवई य छंदु सुहलक्खणि अज्जुणि सुकइ वद्धओ ॥ ३५ ॥

पय चारि ठविज्जहि ससिहि मत्त
पाऊहरु गणु जइ होइ अंत ।
चउसट्ठि कल इ सव्वइ गणेहु
पद्धडिय छंद त वुह मुणेहु ॥ ३६ ॥

पइ पइ[इ] होइ तीसं ध्रुवमत्तइ अक्खरडंबरजुत्त
चउकुल थ सत्त ठवि ठामय ठामय दुक्कलु अंतु निरुत्त ।
जइ नवइ जोणि षोणि थ सुपसिद्धी पढत थ अइसउ छंदु
वीसोत्तरसउ जहि मत्त निरुत्तउ सो चउपइया छंदु ॥ ३७ ॥

पढिऊण पढम गाहा पुरओ पढिऊण कव्वपयजुयल ।
उल्लालयसंजुत्तं कुंडलिणी होइ सुनिरुत्त ॥
तं कुडलिणि निरुत्त मत्त तेवनसउ किज्जइ
दिढवध थ संजुत्त अद्ध पाय थ सु ठविज्जइ ।
उल्लालयसंजुत्त एणिपरि वुहियणु किज्जइ
तं कुंडलिणी छंदु पढम जहि गाह पढिज्जइ ॥ ३८ ॥

सो चंदाइणि छंदो जेण पढिज्जति पढम गाहाओ ।
कामिणिमोहण पुरओ मत्ता अस्सीयसंजुत्तो ॥
मत्त अस्सीइ जो होइ नीरुत्तओ
पंचकल सव्व ससिकल थ संजुत्तओ ।
कामिणीमोहणो पुरउ पाढिज्जए
सोवि चंदायणी छंद सलहिज्जए ॥ ३९ ॥

अथ स्त्रीनाम्ना प्राकृतच्छन्दसा नाम । अत्र प्रथमं द्विपदीछन्दः । पादे पादे षोडश मात्रा भवन्ति प्रान्ते च जगणो भवति । तत्पद्धडीति छन्दो बुधा जानीत । अत्र प्रायः पादे पादे द्वितीयचतुर्थचतुःकले एव जगणो भवति नान्यत्रेत्याम्नायः ॥ ३६ ॥ अत्र छन्दसि थकाराः सर्वेपि पादपूरणार्थाः । ठाम ठामत्ति पादे पादे ॥ ३७ ॥ प्रथम गाथा पठेत् ततोग्रे काव्यपदयुगल पठेत् । काव्यस्य षट्पदापेक्षया पादचतुष्टयस्यापि पादयुगलसंज्ञा । एव षण्णवतिमात्रामय-उल्लालकसयुक्त तत् कुण्डलिनी नाम च्छन्दो भवति ॥ ३८ ॥ सर्वेपि गणाः कामिनीमोहनछन्दसि पञ्चकला भवन्ति तेपि ससिकलत्ति षोडशसख्या भवन्तीति ॥ ३९ ॥

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३६ १ पग for पय C, २ पाउहरु जगणु for पाऊहरु गणु B, ४ पद्धडी for पद्धडिय B. ३७·१ होहिं D, ध्रुवमत्त for ध्रुवमत्तइ B, २ आते for अतु D, ३७ ३ खोणि for षोणि D ३८·४ दृढबंध B ३९·१ चदाइण CD; ४ मत्त असीर्णहिं for मत्ता अस्सीय D, ५ असीय B अस्सीउ D for अस्सीइ, जु for जो B, AC drop the word, नीरुत्तय ABC, ६ सजुत्तय ABC, ७ कामिणीमोहणं B

सट्ठि थ मत्तह होइ निरुत्त
  चउपय पंचकल थ संजुत्त ।
पनरह मत्तह पयह पमाणि
  लहुचउपइया छंदु वियाणि ॥ ४० ॥

चउपइ इक्कु जमक्कु वि दीसइ
  अडिल छंद तं बुह थ सलीसइ ।
जमकु होइ जहिं विहुपयजुत्तउ
  मडिल छंदु तं अज्जुणि वुत्तउ ॥ ४१ ॥

पइ पइ अन्तु जमक्कु रइज्जइ
  सोलस मत्त पमाणु वि किज्जइ ।
सव्वमत्त जगणु वि चिंतिज्जइ
  भिन्नमडिल्ल नाम तसु दिज्जइ ॥ ४२ ॥

पय पढमसमाणउ तीयउ जाणउ
  मत्त अढारह उद्धरहु ।
विय चउथ निरुत्तउ तेरह मत्तउ
  घत्त मत्त वासठि करहु ॥ ४३ ॥

सव्वाणं दीहा सोहाणी
  बासट्ठी मत्ता मेहाणी ।
आणीया छंदा रेहणी
  सा पत्तामेहा मेहणी ॥ ४४ ॥

ससिमत्तपरिट्ठउ अंसगरिट्ठउ मुत्तिउ अग्गलि जासु
  जणबंधह सारी सव्वपियारी निम्मल लक्खण तासु ।
जणु पडिउ बुज्झइ तासु न सुज्झइ हक्क वियाणउ भेओ
  सुवि जपिवि नत्तहं चिंतवयतहं भासइ पिंगलु एओ ॥ ४५ ॥

तथा चतुर्षु पादेषु प्रान्ते पञ्चकल भवति ॥ ४० ॥ सर्वत्र जगणश्चिन्त्यते प्राकृतत्वात् त्यज्यते पादान्ते इति शेषः ॥ ४२ ॥ यत्र सर्वेपि दीर्घा भवन्ति नवर तृतीयचतुर्थयोः पादयोः सप्तमो लघुर्भवति सा मेहाणीति भवति कीदृशी प्राप्तमेधा मेधया बुद्ध्या प्राप्ता या सा तया ॥ ४४ ॥ यत्र प्रथम ससित्ति षोडश मात्राः ततोपि अस इति गुरु· तेन गरिष्ठ सहित तदग्रे च मौक्तिक द्वादशमात्रक कथ्यते । एव पादे पादे त्रिंशन्मात्राः । कीदृशी सा जने बन्धेन रचनीया सारा सर्वेषा प्रिया । तस्येति सामान्यपण्डितस्य न शुध्यति ॥ ४५ ॥

४०·३ पणरह D, पमाणु D ४१·१ एक्कु for इक्कु D, ? for वि D, २ बुहय सरीसइ D, ३ पइ for पय BD, ४ मडिल्ल BD, बुहण for अज्जुणि D ४२·२ सोलह D, ३ सव्वत्य य for सव्वमत्त D ४३·१ तीज for तीयउ B ४४ ३-४ रेहाणी—मेहाणी ABCD, ४५·१ परिट्ठिउ for परिट्ठउ D, ३ पडिय for पडिउ D, ठियाणउ for वियाणउ D, तेओ for भेओ ABC, भेउ D, ४ एडु for एओ D.

पवाणि अट्ठ अक्खरा
लहू गुरू निरंतरा ।
पवाणि दूणियाणए
नरायछंदु जाणए ॥ ४६ ॥

दह मत्त पउ किज्ज
पचयलु सु ठविज्ज ।
जो पढत सुहकंदु
एयावली छंदु ॥ ४७ ॥

पुव्वद्धउ पढि दोहडउ
पच्छद्धउ गाहाण ।
चूडामणि जाणिज्जहु
मज्झे सयलाण छंदाण ॥ ४८ ॥

ठामि ठामि चउपय लहुजुत्तउ
तियलु पचयलु वावि निरुत्तउ ।
सयल मत्त चउसट्ठि किज्जए
मालई थ छंदो मुणिज्जए ॥ ४९ ॥

ठवि पउमावत्ती ठाण ठाण चउमत्ता गण अट्ठा ये
धुव कन्ना करयलचलणे विप्पो चारे गण उक्किट्ठा ये ।
जइ पडइ पओहर हरइ मणोहर पीडइ तह नायकतणूं ।
नयरह उव्वासइ कवि निन्नासइ छंदह लावइ दोस घणू ॥ ५० ॥

सामन्नेण वारस-अट्ठारस-बार-पन्नर मत्ताओ ।
कमसो पायचउक्के गाहाए हुंति नियमेण ॥ ५१ ॥

गाहाइदले चउचउमत्तंसा सत्त अट्ठमो दुकलो ।
एवं बीयदले वि हु नवरं छट्ठो इ एगकलो ॥ ५२ ॥

यत्र स्थाने स्थाने चतुर्ष्वपि पादेषु लघुयुक्तः त्रिकलः पञ्चकलो वा गणो भवति । सर्वा अपि चतुःषष्टिर्मात्राः क्रियन्ते ॥ ४९ ॥ यदुक्तम्—गुरुजुअ कन्न गुरुआति करयल पयहरमि गुरुमज्झे । आइगुरूण य चलगो विप्पो सव्वेसु लहुएसु ॥ (Cf Vrttajātisamuccaya I 19) इति क्रमेण तेषां सज्ञाः पूर्वाचार्यैः प्रणीताः । एतेषु पद्मावतीछन्दसि चत्वारो गणा भवन्ति । मध्यगुरुस्तु न भवति । यदि पयोधरगणः पतति तदा मनोहरं वस्तु हरति । तथा नायकः छन्दसि पुरुषादिवर्णं तस्य दोषगणं लगयति सञ्जयतीत्यर्थः ॥ ५० ॥

४७.२ पंचकल B ४९.१ ठामठाम D, २ वा for वावि AC, ४ य for थ D ५०.१ य for ये १. अट्ठाए for अट्ठा ये D, २ चलणो AB, चलण D, विप्पा D, गुण for गण C, उकिट्ठाए for उक्किट्ठा ये D, ३ चूरइ तहु नायकतण D, ४ नउ नासइ for निन्नासइ D, घण for घणू D ५१.४ णियमाए for नियमेण D ५२.४ छट्ठो इहेगकलो D

पढमदले छट्ठसो गुरुमज्झे होइ सव्वलहुओ वा ।
विसमसो पुण दोसु वि दलेसु न हु होइ गुरुमज्झे ॥ ५३ ॥

विसमंसा चउभेया दुइओ तुरिओ य हुंति पचविहा ।
दुविहेगविहो छट्ठो एगविहो अट्ठमो अंसो ॥ ५४ ॥

छव्वीसं पत्थारयगाहा चत्तारि जाइगाहाओ ।
पच य सहावगाहा विसेसगाहाउ चत्तारि ॥ ५५ ॥

लच्छी कित्ती कती गगा गोणी कुरगिणी खोणी ।
लीला ललिया रभा बभाणी मागही मेहा ॥ ५६ ॥

माला वाला हसी वीणा वाणी तरगिणी तारा ।
सिद्धी बुद्धी रिद्धी गंधव्वी किनरी जुण्हा ॥ ५७ ॥

तीसं वन्ना सत्तावीस दीहा य तिन्नि अद्दीहा ।
जीए सा आइल्ला नायव्वा होइ पयासु ॥ ५८ ॥

ललिययरमिलियअविरलबहुलहुयरनियररइयउभयदल ।
हुयवहसरमियलहुगुरुदुगजुयमिह मुणह चरमयर ॥ ५९ ॥

लच्छी विप्पी मेहा सुद्दी जाणेह खत्तिणी एसा ।
पडुपयडियवरलहुयरविरइयपयपवरचरमदला ॥ ६० ॥

पढमदलमिलियनिरुवमलवणिमगुणनिउणलहुयपहियतणू ।
पच्छद्धे दीहेहि जासा जा सा वइस्सी सा ॥ ६१ ॥

पढमतइज्जा पाया बारसमत्ताउ नेव लवति ।
जीसे सा गाहा विय सहावओ भन्नए पत्था ॥ ६२ ॥

जीए पुण पढमतइज्जएहिं पाएहि लघिया मत्ता ।
सा विउला नाम कईहि वसिया छदसत्थमि ॥ ६३ ॥

जीए दलेसु दोसु पि दोचउथया हु [होंति] गुरुमज्झे ।
दीहसरुद्धपासा हविज्ज सा नूणमिह चवला ॥ ६४ ॥

एसो विही य जीए दलमि आइल्लयमि होइ फुडं ।
मुहचवला नाम भवे सा गाहा इत्थ छदमि ॥ ६५ ॥

एसो वि विही जीए सव्वो वि हविज्ज उत्तरदलंमि ।
सा होइ इत्थ गाहा जयमि नूणं जहाचवला ॥ ६६ ॥

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५८ ३ जाए for जीए D ६१ २ रहिय for पहिय D ६३·४ भासिया for वसिया D ६६·४ जहन for जहा D

सा पुण विसेसरूवा होइ विगाहा फुडं लोए।
जा गाहावि पढिज्जइ कईहिं विवरीयउभयदलकलिया ॥ ६७ ॥

जीसे पढमिल्लदले तीसं मत्ताउ तीस बीयदले।
सा सट्ठिमत्तकलिया गीई भणिया जयंमि विवुहेहिं ॥ ६८ ॥

सगवीसं सगवीसं मत्ताओ दलदुगे जत्थ।
सा चउवन्नसुमत्ता उवगीई गिज्जए लोए ॥ ६९ ॥

वासट्ठी मत्ताओ कहियाओ गाहिणीइ छंदंमि।
वारट्ठारसवारसवीसं च कमेण चउसु पाएसु फुड ॥ ७० ॥

पत्थारछंदसंखा एगूणा अक्खराइसंजुत्ता।
गाहाणं दूहाण अक्खरसंखं पयासेइ ॥ ७१ ॥

वन्ना निराइदुगुणा लहुआइजुआ कहंति लहुसंख।
वन्नविसुद्धा मत्ता फुडं पयासंति गुरुसंखं ॥ ७२ ॥

पयडेइ छंदसंखं अक्खरसंखा अणाइ एकजुआ।
छंदाणं जोणीओ जाणह पाऊणमत्ताए ॥ ७३ ॥

इय पाइयछंदाणं कइवयनामाइ सुप्पसिद्धाइं।
भणियाइं लक्खलक्खणजुयाइं इह छंदकोसंमि ॥ ७४ ॥

इति रत्नशेखरविरचितः छन्दःकोशः समाप्तः ॥

एकया मात्रया पादोना योनिर्भवति। चतसृभिर्मात्राभिस्तिस्रो योनय इति गाथाभावार्थः ॥७३॥ श्रीमन्नागपुरीयतपागच्छगगनमण्डननभोमणिश्रीवज्रसेनसूरिशिष्यश्रीहेमतिलकसूरिपट्टप्रतिष्ठितश्रीरत्नशेखरसूरिभिः कथितानीति ॥७४॥ समाप्ता चेयं श्रीरत्नशेखरसूरिसतानीय भट्टा० श्रीराजरत्नसूरिपट्टस्थितश्रीचन्द्रकीर्तिसूरिविरचिता छन्दःकोशनामग्रन्थस्य टीका।

६७.१ पुणु for पुण D ७०.४ AC add होइ before फुड which latter is dropped by B
७४.२ कइवइनामाइ BD

APPENDIX III

श्रीनन्दिषेणीय–अजितशान्तिस्तवस्य
जिनप्रभकृतटीकान्तर्गत–
छन्दोलक्षणानि ।

N.B —Jinaprabha's mention of Kavidarpana (s v 35 below) first drew my attention to that work I am publishing below the definitions which he has quoted in his commentary of the Ajitasāntistava See Introduction Sect IV I had published them at the end of my edition of Kavidarpana in the Annals BORI, 1936 Here, I am also giving the text of the Stava for verification, generally following W Schubring, who has critically edited it at ZII, 1923, pp 178 to 203, but occasionally, I have adopted, for metrical reasons, variants given in the foot-notes A few explanatory notes are added at the end of each stanza Figures 3, 4, 5 and 6 indicate respectively a Trimātra, Caturmātra, Pañcamātra and Ṣanmātra Gana KD = Kavidarpana, S = A long letter, I = A short letter

नेया मत्ताछन्दे दुतिचउपचछकला गणा सव्वे ।
दुतिपंचक्षट्ठतेरसमेइह्ला कचटतपनामा ॥ (KD I 2) १ ॥

मुणिटा गुरु तत्थ न जो विसमे छट्ठे उ मज्झका पढमे ।
दूए उ दलमि लहू छट्ठे सेसं सम गाहा ॥ २ ॥

दुइया छट्ठे पढमाउ सत्तमे लाउ कुणइ उवरिदले ।
नलहुमि पचमे पढमयाउ इह तलदले विरई ॥ २ A ॥

अजिय जियसव्वभय सतिं च पसततसव्वगयपाव ।
जयगुरु सतिगुणकरे दो वि जिणवरे पणिवयामि ॥ १ ॥ गाहा ।
ववगयमगुलभावे तेहं विउलतवनिम्मलसहावे ।
निरुवममहप्पभावे थोसामि सुदिट्ठसब्भावे ॥ २ ॥ गाहा ।

[For vv 2-2A cf KD 2 4, 5 *v l* 2a मुनिटा, 2c बीए.]

पचम लहु सव्वत्थ सत्तमं दुचउत्थए ।
छट्ठं पुण गुरु जाण सिलोग बिंति पडिया ॥ ३ ॥

सव्वदुक्खप्पसतीण सव्वपावप्पसतिण ।
सया अजियसंतीण नमो अजियसतिण ॥ ३ ॥ सिलोगो ।

[Cf. Nanditāḍhya, Gāthālakṣaṇa v 91]

विसमेसु दुन्नि टगणा समेसु पो टो ततो दुसु वि जत्थ ।
लहुओ कगणो लहुओ कगणो त मुणइ मागहियं ॥ ४ ॥

अजियजिण सुहप्पवत्तण
तव पुरिसुत्तम नामकित्तण ।
तह य धिइमइप्पवत्तण
तव य जिणुत्तम सति कित्तण ॥ ४ ॥ मागहिया ।

[Odd 4, 4, 1, II or S, I, II, or S, Even 6, 4, 1, II or S, I, II or S
This stanza is from KD 2 18]

लहुदु-गुरु-टगणछक्क सव्वेसु पएसु पढमतइयंमि ।
दुचउत्थे जमियमिणं आलिंगणयंमि छंदंमि ॥ ५ ॥

किरियाविहिसच्चियकम्मकिलेसविमुक्खयर
अजिय निच्चियं च गुणेहि महामुणिसिद्धिगय ।
अजियस्स य संतिमहामुणिणो वि य संतिकर
सयय मम निव्वुइकारणयं च नमंसणय ॥ ५ ॥ आलिंगणय ।

[Sama-Catuṣpadī A Pāda has 6 ṭaganas, i e, Caturmātras, each consisting of 2 short followed by 1 long letter Yamaka of 1st with 3rd, 2nd with 4th]

पुरिसा जइ दुक्खवारण
जइ य विमग्गह सुक्खकारण ।
अजिय संति च भावओ
अभयकरे सरणं पवज्जहा ॥ ६ ॥ मागहिया ।

[See above on v 4].

लहुतगणंचउग-गुरुणो पायतिए, लहुयतदुग-टगणदुग ।
लहुतगणो पतगुरू संगययं रइयअणुपासं ॥ ७ ॥

अरइरइतिमिरविरहियमुवरयजरमरणं
सुरअसुरगुरुलभुयगवइपयउपणिवइय ।
अजियमहमवि य सुनयनयनिउणमभयकर
सरणमुवसरिय भुविदिविजमहिय सययमुवणमे ॥ ७ ॥ संगयच ।

[Viṣama Catuṣpadī Pādas 1 to 3 contain four taganas i e Pañcamātras each containing all short letters, and a long letter at the end Pāda 4 contains two taganas (5×2) with all short letters, two ṭaganas (4 × 2), one tagana with all short letters, and a long letter at the end. Out of the two taganas, the 1st is Sarvalaghu, the 2nd is Madhyaguru)

गुरुलहुदुटगणपणगं गुरू य सोवाणय समपएहि ॥ ८ ॥

त च जिणुत्तममुत्तमनित्तमसत्तधर
अज्जवमद्दवखंतिविमुत्तिसमाहिनिहिं ।
संतिकर पणमामि दमुत्तमतित्थयर
संतिमुणि मम संतिसमाहिवर दिसउ ॥ ८ ॥ सोवाणयं ।

[Sama Catuṣpadī This is really a Varna Vṛtta. Each Pāda contains five Ṭaganas i.e, Caturmātras, each consisting of a long letter followed by two short ones, i e virtually 5 Bhaganas, and a long letter at the end of all].

त-च-प-त-टदुग तदुग पो टचउक्क त-च-ततिग-गुरुगो ।
च दु, टो, च चउ, ट, चदुग, त, च तिन्नि, ट एगदस य, गुरु वेढो ॥ ९ ॥

सावत्थिपुव्वपत्थिव च वरहत्थिमत्थयपसत्थवित्थिण्णसथिय-
थिरसिरिवच्छवच्छ मयगलल्लीलायमाणवरगंधहत्थिपत्थाणपत्थिय
सथवारिह, हत्थिहत्थबाहु धतकगगरुयगनिरुवहयपिंजर पवर-
लक्खणोवचियसोमचारुरूव सुइसुहमणाभिरामपरमरमणिज्जवरदेव-
दुदुहिनिणायमहुरयरसुहगिर ॥ ९ ॥ वेढो ।

[Veṣṭaka does not appear to be a regular metre divided into Pādas, it rather resembles later Cūrnikā or rhythmical prose The definition merely records the Mātrā ganas, very likely from the verse itself They are 5, 3, 6, 5, 4 × 2, 5 × 2, 6, 4 × 4, 5, 3, 5 × 3, IS, 3 × 2, 4 3 × 4, 4, 3 × 2, 5 , 3 × 3, 4 × 11, S The reading *suisuha* in the last compound, instead of *suīsuha* of WS, is adopted in view of the scansion See also Nos 11 and 22 below]

टगणदुग लहुगुरुणो, टगणतिग लहुगुरू य, टगणतिग ।
दुमरिच्छ अंतपय रासाइलुद्धय छद ॥ १० ॥

अजिय जियारिगण
जियसव्वभय भवोहरिउ ।
पणमामि अह पयओ
पाव पसमेउ मे भयव ॥ १० ॥ रासालुद्धओ ।

[Viṣama Catuṣpadī 1st Pāda —4, 4, IS, 2nd —4, 4, 4, IS, 3rd —4, 4, 4, 4th —4, 4, 4, IS, i e, the same as the 2nd]

पो तदुग लहुगुरुणो टछक दुगुरू टसत्त लहुगुरुगा ।
प-टदु-त-च-गुरू नव टा दुलहुगुरु टचउ दो गुरुगा
टदु-च-गुरुजुय टतिग दुलहुगुरू अवरवेढओ छद ॥ ११ ॥

कुरुजणवयहत्थिणाउरनरीसरो, पढमो तओ महाचक्कवट्टिभोए
महप्पभावो, जो बावत्तरिपुरवरसहस्सवरनगरनिगमजणवयवई,
बत्तीसारायवरसहस्साणुजायमग्गो, चउदसवररयणनवमहानिहिचउ-
सट्ठिसहस्सपवरजुवईण सुदरवई, चुलसीहयगयरहसयसहस्ससामी,
छन्नवइगामकोडिसामी, आसी जो भारहम्मि भयव ॥ ११ ॥ वेढो।

[See on 49 above In the compound beginning with बावत्तरि I have adopted जणवयवई for जणवयहिवई of WS and छन्नवइ for छन्नवई in view of the scansion, which is 6, 5 × 2, IS, 4 × 6, SS, 4 × 7, IS, 6, 4 × 2, 5, 3, S, 4 × 9, IIS, 4 × 4, SS, 4 × 2, 3, SS, 4 × 3, IIS]

टदु-लहुदु-गुरू पढमे, दुइए, टदु-लहु-गुरू पए तइए ।
तुरिए टदुग सगुरू रासाईनदिय छन्द ॥ १२ ॥

त सति सतिकर
सतिण्ण सव्वभया ।
सति थुणामि जिण
सति विहेउ मे ॥ १२ ॥ रासानदियय ।

[Viṣama Catuṣpadī 1st —4, 4, IIS, 2nd —4, 4, IIS, 3rd —4, 4, IS, 4th —4, 4, S]

त-ट-त-टदु-लहुदु-गुरुणा आइदुगे त-ट-त-टतिग-दुलहु-गुरू ।
तुरिए त-ट-त-टजुयल चगण-गुरू चित्तलेहत्ति ॥ १३ ॥

इक्खाग विदेह नरीसर नरवसहा मुणिवसहा
नवसारयससिसकलागण विगयतमा विहुयरया ।
अजिउत्तमतेयगुणेहि महामुणि अमियबला विउलकुला
पणमामि ते भवभयमूरण जगसरणा मम सरण ॥ १३ ॥ चित्तलेहा ।

[Viṣama Catuṣpadī 1st and 2nd —5, 4, 5, 4, 4, IIS, 3rd —5, 4, 5, 4 × 3, IIS, 4th —5, 4, 5, 4 × 2, 3, S]

गुरुलहुचनवग नगणो चअट्ठ नगणो चअट्ठ नगणो य ।
दस चगणा तह नगणो चगणो गुरु दोन्नि नाराओ ॥ १४ ॥

देवदाणविंदचंदसूरवंद हट्ठतुट्ठ जिट्ठ परमलट्ठरूव धतरुप्प-
पट्टसेय सुद्धनिद्धधवलदंतपंति संति, सत्तिकित्तिमुत्तिजुत्तिगुत्तिपवर
दित्ततेयवंद धेय सव्वलोयभावियप्पभावनेय पइस मे समाहिं
॥ १४ ॥ नाराओ ।

[This metre, i e, Nārāca, too, is like Veṣṭaka, it is not divided into Pādas, and resembles a Cūrnikā It consists of any number of long and short letters coming in succession and forming pairs, but sometimes, the long letter is substituted by short ones for the sake of variety In the present stanza we have 40 such pairs followed by two long letters, but in the 10th, 19th, 28th, and 39th pair the long letter is substituted by two short ones See below Nos 28 and 31]

विसमे कलाण छक्कं समेसु अडगं णिरंतरं न हु तं ।
अंते रगणो यगणो कुसुमलयानामछंदंमि ॥ १५ ॥

विमलससिकलाइरेयसोम
वितिमिरसूरकलाइरेयतेय ।
तियसवइगणाइरेयरूव
धरणिधरप्पवराइरेयसार ॥ १५ ॥ कुसुमलया ।

[This is another name of Aupacchandasaka, see KD 5 2]

तगणो टगणो लहु गुरु, पगणो टगणो य दुलहु गुरु दुइए ।
एव चिय पच्चद्धे भुयगपरिरिंगियं छंदं ॥ १६ ॥

सत्ते य सया अजिय
सारीरे य बले अजिय ।
तवसंजमे य अजिय
एस थुणामि जिण अजिय ॥ १६ ॥ भुयगपरिरिंगियं ।

[Ardhasama Vṛtta Odd Pādas —5, 4, IS, Even Pādas, 6, 4, IIS]

भरनभनगणलहुगुरू सव्वपएसुं तहा जईं दसमे ।
सव्वतक्खरजमियं छंदं खिज्जियंयनाम तं ॥ १७ ॥

सोमगुणेहि पावइ न त नवसरयससी
तेउगुणेहि पावइ न त नवसरयरवी ।
रूवगुणेहि पावइ न त तियसगणवई
सारगुणेहि पावइ न त धरणिधरवई ॥ १७ ॥ खिज्जियय ।

[Khijjiyaya is another name of the Varna Vrtta called Vamśapatrapatita, for which see KD 4 84]

टगणचउक्क लहुगुरु पायतिए टगणतगणटगणदुग ।
लहुगुरु तुरिए जाणह ललियस्यनामम्मि छन्दम्मि ॥ १८ ॥

तित्थयरपवत्तय तमरयरहिय
धीरजणथुयच्चिय चुयकलिकलुस ।
मतिसुहपवत्तय तिगरणपयओ
सतिमह महामुणिं सरणमुवणमे ॥ १८ ॥ ललियय ।

[Vișama Catușpadī, where Pādas 1 to 3 are equal and contain 4 × 4, IS each and the 4th Pāda has 4, 5, 4, 4, IS]

टप्पणग ज लहुगुरू पत्तेय सत्तवीस मत्ताओ ।
किसलयमालाछद जाणह छदेसु निद्दिट्ठ ॥ १९ ॥

विणओणयसिररइयजलिरिसिगणसथुय थिमिय
विबुहाहिवधणवइनरवइथुयमहियच्चिय बहुसो ।
अइरुग्गयसरयदिवायरसमहियसप्पभ तवसा
गगणगणविहरणसमुइयचारणवदिय सिरसा ॥ १९ ॥ किसलयमाला ।

[Sama Catușpadī A Pāda has 4 × 5, ISI, IS = 27 Mātrās]

लहुचदुग टगण लहुगुरु, तदुग लहुगुरु; पगण ट लहुगुरुगा ।
चदुगं टणगो लहुगुरु तेरकल सव्वओ सुमुहछद ॥ २० ॥

असुरगरुलपरिवदिय
किंनरोरुगनमसिय ।
देवकोडिसयसथुय
समणसघपरिवदिय ॥ २० ॥ सुमुह ।

[Sama Catușpadī Each Pāda has 13 Mātrās, but the scheme is different in different Pādas as the definition understands Thus 1st III, III, 4, IS, 2nd 5, 5, IS, 3rd 6, 4, IS, 4th 3, 3, 4, IS]

दुलहुगुरू दुलहुगुरू पत्तेय विज्जुविलम्सिय छद ॥ २१ ॥

अभय अणह । अरय अरुय ॥
अजिय अजिय । पयओ पणमे ॥ २१ ॥ विज्जुविलसिय ।

[A Sama Catușpadī Each Pāda has IIS, IIS It is virtually a Varna Vrtta]

तदु ट तचउ टो तति ग लगुरू प टठोक्ति दुगुरुगा वेढो ॥ २२ ॥

आगया वरविमाणदिव्वकणगरहतुरयपहकरसएहि हुलिय ससभमो-

यरणखुभियललियचलकुडलग्गयतिरीडसोहतमौलिमाला ॥ २२ ॥ वेढो ।

[Another Veṣṭaka, see above on v 9 This contains 5, 5, 4, 5 × 4, 4, 5 × 3, IS, 6, 4, 4, SS]

पढमे ट दुगुरु एव सेसेसु ट सत्त गुरुजुग अंते ।

पत्तेय वत्तीसं मत्ताओ रयणमालाए ॥ २३ ॥

ज सुरमवा सासुग्मवा वेगविउत्ता भत्तिसुजुत्ता

आयग्भूसियसभमपिडियसुट्टुसुविम्हियसव्वजलोवा ।

उत्तमकचणरयणपरुवियभासुरभूसणभासुरियगा

गायसमोणयभत्तिवसागयपजलिपेसियसीसपगामा ॥ २३ ॥ रयणमाला ।

[A Sama Catuṣpadī, each Pāda has 8 Caturmātras, the last consisting of two long letters The metre is very similar to Daṇḍaka of CK 30 and Padmāvatī of CK. 50 In the former, the Caturmātras in the even places are always Madhyaguru, while here they are Sarvaguru in the 1st Pāda, and Ādiguru in the others, the last Caturmātra always being a Sarvaguru As a matter of fact, this Ādiguru Caturmātra is employed for every odd Caturmātra in all the Pādas The internal Yamaka is noteworthy in both Daṇḍaka and our metre]

पगणो टदुग गुरुगो पत्तेय खित्तयमि छदंमि ॥ २४ ॥

वदिऊण थविऊण तो जिण

तिगुणमेव य पुणो पयाहिण ।

पणमिऊण य जिण सुगसुरा

पमुइया समवगाइ तो गया ॥ २४ ॥ खित्तय ।

[A Sama Catuṣpadī This and the next one are in the Rathoddhatā metre, having SIS, III, SIS, IS or the ganas *ra*, *na*, *ra*, *la* and *ga* in each Pāda, but in the present case, the initial long letter is substituted by two short ones in Pādas 2, 3 and 4 and this is quite a common feature of Prakrit poetry The definition mechanically gives 6, 4, 4, S as the composition of a Pāda As a Mātrāvṛtta, this is the same as Vadana of KD 2 21 In majority of mss the 1st Pāda reads *thoūna* for *thaviūna*, in which case, it must be assumed that the last 2 short letters of the *nagana* are replaced by a long one, but when a Varna Vṛtta is employed for Prakrit poetry a tendency to use one long for two short in the original is rarely observed.]

रनरलगा पत्तेय खित्तय छदमि वा जाण ॥ २५ ॥

त महामुणिमह पि पजली

रागदोसभयमोहवज्जिय ।

देवदाणवनरिंदवंदिय

सतिमुत्तममहातवं नमे ॥ २५ ॥ खित्तय ।

[A Sama Catuṣpadī Varna Vṛtta called Rathoddhatā, see above on the last stanza and below on v 26]

खित्तयछंदं चउपयजमिय दीवयमडिल्लनाम ॥ २६ ॥

अवरतरवियागणियाहिं
ललियहंसवहुगामिणियाहिं ।
पीणसोणिथणसालिणियाहिं
मयलकलमल्लदललोयणियाहिं ॥ २६ ॥ दीवय (अडिल) ।

[A Sama Catuṣpadī Varna Vṛtta called Svāgatā which has *ra, na bha, ga* and *ga* in its Pāda But, as in the case of Rathoddhatā in v. 24 above, here too, two short letters are employed for the 1st long letter of the *ragana* in Pāda II, and for both the 1st and the 3rd long letters of that same gana in Pāda IV As a Mātrā Vrtta, it is the same as Khittaya or Kṣiptaka with 16 Mātrās in each Pāda It is also the same as Vadanaka of KD 2 21, and as we are also told at CK 41 it is called aḍilā when all the 4 pādas have a common Yamaka See, however, note on KD 2 21]

टप्पणग दोन्नि गुरू पढमे तुरिए य, टछग गुरु एगो ।
दुतिए, चउपयजमिय जाणह चित्तक्खर छंद ॥ २७ ॥

पीणनिरंतरथणभरविणमियगायल्याहिं
मणिकंचणपसिढिलमेहलसोहियसोणितडाहिं ।
वरखिखिणिनेउरसतिलयवलयविभूसणियाहिं
रइकरचउरमणोहरसुंदरदंसणियाहिं ॥ २७ ॥ चित्तक्खरा ।

[An Ardhasama Catuṣpadī Pādas I & IV have 4 × 5, SS, Pādas II & III have 4 × 6, S, thus 24 and 26 Mātrās respectively All Pādas have a common Yamaka This is a peculiar type of Ardhasama Catuṣpadī, where the 1st and the 4th Pādas are similar and so are the 2nd and the 3rd As a matter of fact the 2nd and 3rd Pādas are identical with the 1st and the 4th, except for the two short letters which are added at the commencement in the former two]

चगणेगारस गुरुगो चउद्दस चगणा य नगण सोलस चा ।
टगणो चगणा तिन्निउ अवर नारायछंदग जाण ॥ २८ ॥

देवसुंदरीहिं पायवंदियाहिं वंदिया य जस्स ते सुविक्कमा कमा
अप्पणो निडालएहिं मडणोड्डुणप्पगारएहिं केहिं केहिं वी अवगति-
ल्यपट्टलेहनामएहिं चिह्लएहिं मग्गयग्गयाहिं भत्तिमनिविट्ठवंदणागयाहिं
हुंति ते वंदिया पुणो पुणो ॥ २८ ॥ नाराओ ।

[This is another Nārāca, see above on v 14 In the present stanza we have first 11 pairs made up of one long followed by one short letter , then a long letter , next a pair of a short and a long letter, followed by 13 pairs of the first kind, a group of 3 short letters, 16 pairs of the first kind, Caturmātra and finally three pairs of the second kind i e, made up of a short followed by a long letter In view of the scansion and the Gāthā metre, I am adopting the reading *ṭagano caganā tinniu* against *ṭaganā tinniu* of WS]

दुलहुगुरू दुलहुगुरू गुरू य सव्वेसु नडिय छंदं ॥ २९ ॥

तमह जिणचंद । अजिय जियमोह ॥
धुयसव्वकिलेस । पयओ पणमामि ॥ २९ ॥ नंदियर्य ।

[This is a Varna Vrtta Sama Catuṣpadī Each Pāda has two Saganas or Antyaguru Caturmātras, followed by a long letter Neither the metre nor its name is mentioned by earlier Sanskrit or Prakrit prosodists]

तगणो पगणो तगणो ट त ट त टगणो गुरू प टदु गुरुगो ।
बारस टगणा सजइ भासुरयं जाण अणुपासं ॥ ३० ॥

थुयवंदियस्सा । रिसिगणदेवगणेहिं ॥
तो देववहूहिं । पयओ नमसियस्सा ॥
जस्स जगुत्तमसासणयस्सा
भत्तिवसागयपिंडियाहि ।
देववरच्छरसाबहुयाहि
सुरवररइगुणपडियाहिं ॥ ३० ॥ भासुरयं ।

[Bhāsuraka is really a strophic couplet The metre of the 1st stanza is an Ardhasama Catuṣpadī, whose odd Pādas contain 9 Mātrās and even ones contain 12 Mātrās each The former are made up of a Caturmātra and a Pañcamātra (Ādyalaghu), while the latter contain 3 Caturmātras, the last consisting of two long letters The metre of the second stanza is Rāsa of VJS IV 85, which is a Sama Catuṣpadī, with four Caturmātras, the last of which shall always be a Sarvaguru, in each Pāda The definition does not recognize the true nature of the metre and merely records the Mātrā Ganas as follows 5, 6, 5, 4 (read *ganehi*), 5, 4, 5, 4 (read *panamiyassā*) S Then 6 4, 4, S, 4 × 12]

तेरस चगणा नगणो नव चा नगणो य तीस चा गुरुगो ।
चगणट्ठारस एव अवर नारायछंदय जाण ॥ ३१ ॥

वससद्दततितालमेलए तिउक्खरगभिरामसद्दमीसए कए य सुइसमाणणेयसुद्धसज्जगीयपायजालघंटियाहि वलयमेहलाकलावनेउराभिरामसद्दमीसए कए य देवनट्टियाहि हावभावविब्भमप्पगारएहि नच्चिऊण अगहारएहि वंदिया य जस्स ते सुविक्कमा कमा तय तिलोयसव्वसत्तसंतिकारयं पसंतसव्वपावदोसमेसहं नमामि संतिमुत्तमं जिण ॥३१॥ नाराओ ।

[Another Nārāca, see above on vv 14 and 28 As a matter of fact we have here 72 Trimātras, each consisting of a long followed by a short letter, followed by a long letter at the end, but in the 14th and the 24th, the long letter is replaced by two short letters The definition, however, counts the Trimātras in a slightly different way After the 54th Trimātra, it mentions a long letter and then 18 Trimātras more, which follow it and which, besides, have a short letter followed by a long one, in each of them It also records that the 14th and 24th Trimātras contain three short letters each]

चगणो टगणचउक्क गुरू तह्वा ललियय अवर ॥ ३२ ॥

छत्तचामरपडागजूयजवमडिया
 झयवरमगरतुरयसिरिवच्छसुलच्छणा ।
दीवसमुद्दमदरदिसागयसोहिया
 सत्थियवसहसीहरहचक्कवरकिया ॥ ३२ ॥ ललियय ।

[This is another Lalitaka, see above on v 18 The present one is a Sama Catuṣpadī, each Pāda having 21 Mātrās distributed as follows 3, 4 × 4, S The constitution of the Galitaka of KD 2 23 is slightly different, but is quite applicable to our stanza It is 5, 5, 4, 4, 3, cf also VJS IV 89]

टचउक्के नववारसलहुहि सा वाणवासिया होई ॥ ३३ ॥

सहावलट्ठा समप्पइट्ठा
 अदोसदुट्ठा गुणेहि जिट्ठा ।
पसायसिट्ठा तवेण पुट्ठा
 सिरीहि इट्ठा रिसीहि जुट्ठा ॥ ३३ ॥ वाणवासिया ।

[Vānavāsikā is one of the metres of the Mātrāsamaka group dealt with at KD 2 19-20 Its Pāda has 16 Mātrās divided into four Caturmātras, where the 9th and 12th Mātrās are represented by short letters]

अडकल रगणो लहुगुरु सव्वेहि तहवरतिया होई ॥ ३४ ॥

ते तवेण धुयसव्वपावया
 सव्वलोयहियमूलपायवा ।
सथुया अजियसतिपायवा
 हुतु मे सिवसुहाण दायया ॥ ३४ ॥ अवरतिया ।

[Aparāntikā is a Sama Catuṣpadī, derived from the even Pādas of the Vaitālīya, cf. KD 5 7 Its Pāda has 8, SIS, IS]

एव तववलविउल थुय मए अजियसतिजिणजुयल ।
ववगयकम्मरयमल गयगय सासय विउल ॥ ३५ ॥ गाहा ।

त बहुगुणप्पसाय मुक्खसुहेण परमेण अविसाय ।
नासेउ मे विसाय कुणउ य परिसा वि य पसाय ॥ ३६ ॥ गाहा ।

त मोएउ य नदिं पावेउ य नंदिपेणमभिनदि ।
परिसा वि य सुहनदिं मम य दिसउ सजमे नदिं ॥ ३७ ॥ गाहा ।

[For Gāthā, see above on vv 1 and 2 Mark, however, the Antya Yamaka, which is found even in v 2]

कविदर्पणमुपजीव्य प्रायेण च्छन्दसामिह स्तोत्रे ।
स्वपरोपकारहेतोरभिदधिरे लक्षणानि मया ॥ ३८ ॥

इति जिनप्रभीयटीकान्तर्गत-छन्दोलक्षणानि ।

CORRECTIONS

The number of corrections is unusually large and this is deeply regretted The photocopy of the only available ms written on palm leaves was procured when the greater part of the text had already been printed The press copy which was prepared twenty years back was not as perfect as it should have been, mostly due to inaccurate decipherment of certain letters and words

N B—Letters within the circular brackets are suggested as substitutes those within the rectangular brackets are recommended as additions, as usual

The correct reading is —

P 1 l. 15 सू(शू) रो for शूरो, l 19 गाथाबद्ध for गाथाछन्दसा, l 20 लक्ष्यल[क्ष]णाभ्या for लक्ष्यलक्षणाभ्या

P 2 l 2 वन्तस्थाने for वतः स्थाने, l 3 कला मात्रा for कला तन्मात्रा, l 9 तिगा(या) for तिगे, l 13 गुरुलघू क्रमश for गुरुलघव कमसो, l 15 तियत्ति for तिगत्ति, l 16 : प्रमाणमेषामिति क for प्रमाणमेषामिति त्रिका., प(क)स्थाने य उक्तः for यस्थाने ग उक्तः, l 19 : गुरुलघू प्राह for गुरुलघ्वत्राह, l 26 : नागरउ(ग)काराकृति for S उकाराकृति, l 28 : गुरुसज्ञम् for गुरु ज्ञेयम्.

P 3 : l 2 : विबुधैर्विहित for विहित विबुधैः, l 6 : द्रल्हन्हपमुहक्खराण पुव्विल्ला न गुरुणो जहादिट्ठ for the line [The 1st Caturmatra is द्रल्हन्हप where the letters preceding ल्ह and न्ह are not considered as long —Ed], l 14 . निक्किव for णिक्किव, l 18 : इत्येतेऽपभ्रंश for इत्येते चापभ्रंश, l 20 उत्तरइ for उत्तरह, l 25 एगतिण for एकतिण, l 28 : 'द्रल्हन्ह' for इल्हण्ह, l 30 . तन्हा for तण्हा.

P 4 l 3 जहादिट्ठति for जहादिट्ठमिति, l 4 . गुरु(र)वो यथा for गुरवो यथा, l 7 : च्छसि(शि)ग्रहेपि for च्छशिग्रहेपि, l 11 : तिलकबिं[न्दु]रथेन्दु for तिलकबिन्दुरथेन्दु, l 13 : शूचितः for सचित., l 17 : एव शेषा अपि for एव शब्दा अपि, l 19 य जई for अ जई, and सव्वत्थ for सव्वत्त, l 21 पुव्वापरभागा for पुव्वापरभाया, l 27 . श्रुत्यो. सुखहेतु for श्रु[ति]सुखहेतु, l 29 . कल्तिमस्तोम for कल्मिलस्तोम.

P 5 : l 3 सर्वत्रानुवर्त्य for सर्वत्रानुवृत्त, add श्लोकार्ध after विशेषेण; l 5 : नोत्सेक for नोत्साह l 11 अन्ते च सा स्यात् for चान्ते सा स्यात्, l 14 . अन्ययो for अव्यय, l 15 . तदैवाय for तदेवाय, l 16 : वारणघटा for वारणपटा, l 20 : drop त्य in केवलार्यंत्यव्ययम्, add इय after it and read पादान्ते for पदान्ते, l 25 . गादि for ग्यादि, l 27 : यदि for यति, l 30 पूर्वस्यान्तवत् for पूर्ववत्स्यात्

P 6 l 3 नहार्धात् for नकार्धात्, l 4 : तदावत् (तद्वत्) for तद्वत्, l 6 : दस्यो for दृष्टो, l 7 : भन्यावन for भन्याव, l 23 . अस्याश्चार्थो for अस्यास्त्वर्थो

P 7 l 3 . हवति for हुवति; l 4 . दुचउ for त्रिचउ; l. 9 . इतिविवक्षार्थो for इति विनिक्तार्थो, l 10 : विवक्षेयं for विवक्तेय, add द्विपदीचतुष्पदी before पञ्चपदी, l 13 : द्वी(द्वि)पदी for द्विपदी l 16 : का(क)लाहिं for कलाहि, l 24 पञ्चदशभि' for पञ्चदश; l 25 वन्दिना for वन्दीना; l 27 वेढो for त्रोढो, वओ for गओ, l 28 : वओ for वलो, l 29 : वामो for कामो, l 30 : पचवीसत्ति for पचविसत्ति.

P 8 . l 1 : उल्लाल्याउ for उल्लाल्यमि. l 2 : वद्धमाणेह(हिं) for वड्ढमाणेहिं, l 9 . at the

end add जोइक्खुत्ति दीप. ॥ [३·२॥], l 19 : चतुःषष्टिर्द्विपदीभेदाः for चतुःषष्टिभेदाः; l 26 : कः कगणो for कगणो, l 27 : मध्यगुरुगर्वलघु for मध्यगुरु. सर्वलघु' and सर्वत्रेत्य for सर्वेत्यर्थात्.

P 9 · l 5 . लघु च नलघु तस्मिन् for लघुश्च नलघुस्तस्मिन्, l 7 : add विरति before कुरुत; l 9 : प्राचीनछन्दगाथा for प्राचीनगाथा; l 11 : लक्खा for लक्खो, l 17 : कोडि for कोडी, l 18 . ज्ञेय for नेय, l 24 दलद्दुगमुट् for दलद्दुगमुहे, l 29 : सा for [सा], उभयतो for उभयोर्.

P 10 : l 30 : एकैकगुरु for एकैक गुरु; l 31 : अगाद[गाढा] for अगादगाढा; l 32–33 : सर्वगुरुटः अन्त्यगुरुट. आदिगुरुट , सर्वलघुट. मध्यगुरुट. for सर्वगुरुः टः अन्त्यगुरु. टः etc

P.11 : l 1 उदाहरणानि for उदा०, विच्छुय for विछुय, l 2 . झणहणतो for जण हणतो (ज corrected to झ); पिय for पिअ l 4 : [झणझणन् for जन झन्], l 12 . कड्डु for कट्टु, l 29 . अम्मो for अम्मो.

P 12 . l 1 अव्वो for अम्मो, l 4 . दिट्ठमायन्निय व for दिट्ठपाय नियव, l 6 : [दृष्टमाकर्णित वा for दृष्टायें नितव], l 11 . अव्वो for अम्मो, l 15 : ललिता य भथा (ललिता यथा) for ललिता यथा, l 21 · नूली तंबोल for तूला तेवाल (?)

P 13 : l 18 . वड्ढति for वट्ट(ड्ढ) ति, दिवसा for विवसा, l 20 : दिवसा for विवगा, l 22 : अदि(दि)ट्ठाइ वियमगि(ति)for य(णो)दिट्ठाइ वियभति.

P.14 · l 8 . नइक for णइक, जूयं for जुज्ज, l 10 : [यूतमिव for युद्धमिव, l 17 : रणयरणय (रणरणय) for रणरणय, l 31 . सिद्धिर्यथा for सिद्धी यथा (सिद्धिर्यथा).

P 15 : l 10 . गरुय for गहण, l 12 : गुरुक for गहनम्, l 24 : जिम्वइ for जिमइ; l 26 . [त्रुणोति for त्रुणवती].

P 16 : l 3 : यहुरुइय for वहु रुइय, सुहम् for मुहम्; l 5 : [वधूरुचित for वधूः रुचित, रभसमुख for हृष्टमुखी.], l 12 : लहलहिर for ×× लहिर, l 13 : सुहविभव for सुहविहव, l 16 : पाटल(लि)त for पाटल्लित; l 22 : अव्वो for अज्जो, l 26 : वेश्या for वश्या, l 27 : मइविरहिय for अयि विरहिय, l 28 . नीसंदेह त रे for नि सदेह त ते, l 29 : [मतिविरहित for अयि विरहित].

P 17 . l 30 मध्यकाविन्यर्थ. for मध्यके इत्यर्थ . |

P 18 . l 1 . एता. for एव, l 8 . पत्तो for शल्लो, l 20 : स्कन्धमिति for स्कन्धकमिति, 13 : निम्मला for णिम्मला, add गीई at the end, l 18 उय for उव, l 19 : add |उवगीई at the end, l. 26 · add उग्गीई at the end, l 30 : अथिरचिय जिय for अथिरज्जि जिव्व, l 31 . add खय at the end

P 19 · l 23 : आद्यगाथायां for आद्यगाथाया, l 24 : जातीफल for जातिफल, l 25 : जातीफल for जातिफल, l 30 : जातीफलादिषु for जातिफलादिषु, गाथाया for गाथा

P 20 . l. 12 . लब्भइ for लक्खइ, दइयस्स for दयिअस्स, l 14 . लभ्यते for लक्ष्यते, l 18 : तु(कि) for किं, l 21 जातीफल for जातिफल, l 27 · निब्भा(ब्भ)र for निब्भर.

P. 21 l 9 : नमत for णमत, l 16 . चालुक्कचद for तेलुक्कचद, l 18 : मुणिराय for मुनिराय, l 24 . भुयणतराल for भुवणतराल, l 25 . न होही for ण होही, l 31 . तुझ for तुज्झ

P 22 : l 15 · कलाव for कलाप, l 26 : जातीफल for जातिफल, l 32 : द्वितीयतुर्ययोः for द्वितीयचतुर्थयो

P 23 : l 2 : पच्चागणलल्लिया for पच्चाननलल्लिया l 20 : ममाहि for समाइ्यि, l 22 : Is it दुहि इइ instead of दुह इहि of the ms ? l 25 . मुग्गलत्ति for मुग्गलुत्ति, l 26 : सहयारवणि for सहयारवणी, l 31 : [उ]वदोहय for उवदोहय.

P 24 . l 3 ' विपमाहिम्या for विपमाइ्यिम्या; कलाद्विका[धि]काभ्या for कलाद्विकाधिकाभ्या, l 11 : दहड for दढढ l 21 : मइरह for मइरइ, वेयरणिहिं for वेयरणिहि· l 22 : लुलहिं for लुलहि.

P 25 ' l 5 . लकलकित्ति for लकलकत्ति, l 10 कूलवालको for कुल्वालको, l 11 : न for ण l 16 . पञ्चमाष्टमलघू for पचमाष्टमौ लघू, l 18 . निगसिज्जत for निगमिज्जत, मन्नहिं for मन्नहि, l 20 . [निग्रस्यमान for निगम्यमान], l 22 : उम्मत्ता for उन्मत्ता, l 24 : जा(आ)उखय for आयुखय

P 26 : l 5 . नामी for न, l 12 : सी(सि)रीउ for सिरीउ, l 16 . भिरनिश for भिर्नित्य l 30 : मुत्त(त्ता)वलिया for मुत्तावलिया l 31 : read गीतिः at the end

P 27 l 6 ' न्हाण for ण्हाण, l 10 : तुहुं for तुह; l 11 : add स्पष्टम् after line 14 l 16 . गुरुहु for गुरुह, l 17 : मडिला for [मडिला], l 22 add व्यत्यय after लो वा, l 24 . निय(अ)डि, l 29 . शशिग(गि)लाया for शशिगिलाया

P 28 : l 5 . शू(सू)चयति तथाहि for सूचयति, l 6 . मञ्जरी for मञ्जिरी, l 8 त्रय चावलम्बकाख्य for त्रयमवलम्बकाख्य, l 11 : पयनक्खकति for पयनक्खु कंति, रुप्पञ्झडिआइ for कप्पञ्झडिआइ· l 14 : नक्खत्ति for नक्खुत्ति, l 15 . छ for ठ (?), l 23 . मयणावयारो for [मयणावयारो], l 26 मदनापद्रक्षणे for मदनापदारक्षणे.

P 29 : l 2 . टप्पंचग लहू for टगणपचग लहु, l 10 ' बुड्ढ for बुढ, l 11 यमकिनाहित्वा-म्नायात् for ०म्नानात्, l 26 : नेमिजिणवरो for जिणवरो.

P 30 : l 3 केवलनाण for केवलणाण, l 4 : जिणनाहा for जिणणाहा, l 8 . add रामय । स्पष्टम् ॥ २३·३ ॥ at the end· l 24 द्रोण्याकृति for द्रोणाकृति, l 26 . कढिण for कठिण.

P 31 l 1 उत्करान् for उत्कर l 8 : पुनरेकः for त्वेकः, l 12 रगो for रिंगो, l 13 रुत्तो(?) for तत्तो, l 14 मयमओ for मयमयो, l 15 . मइहरो for मइभवो, l 20 add यद्वा after रासावल्ययूर्वार्धे, l 22 मुहु(ह)रासा for मुहरासा, l 25 . रासावल्य for [रासावलओ]

P 32 l 2 उन्हु for उण्हु; l 28 : नवरि for णवरि

P 33 l 8 मत्ता for [मत्ता], l 12 यदवोच for यदवोच–, l 14 : वुच्चइ for उच्चइ, l 16 निहणा for णिहण, महुयरिया for महुअरिया, l 17 इय मत्तविलासिणिया for [इय] मत्तविला-सिनिया, l 29 एगारसहिं for एकारसहि, l 30 रवीहिं व for रवि(वी)हिं य.

P 34 l 1 . दुइयाण for विइयाण, l 2 तइयच्छट्ठाग for तयछट्ठआण [य], l 10 वक्ष्य माणे(ण)स्य for वक्ष्यमाणस्य, l 11 छड्डुणिकेति for छडणिकेति, l 12 ' मुद्दय for मद्दय (मुद्दय), नमिय for णमिय; l 20 नदण for णदन(ण), 'l 21 ms reads गुणगुमणि wrongly for गुणमणि, l 23 : भसक for घसक्क, add स्पष्टम् after this word

P 35 l 1 ' इुड्डु' for कुड्डु, l 2 . दीसहि for दीसहि, l 12 यतः for एव, l 14 भेयाहि for भेयाइ्नि, l 17 ' यदवोच for यदवोचच्च l 27 छड्डुणिका for छडणिका, l 30 पुणु for पुण

P 36 l 10 : चपइकुसुमाईनामियाओ for चपयकुसुमाइणामियाओ, पणपन्ना for पणवन्ना, l 11 नयण for णयण l 15 नामेहि for णामेहि, l 17 : सरिसएहि for सरीसएहिं, l 30 कुङ्कुमाद्या तु for कुङ्कुमाद्यास्तु', l 31 add प्रागुक्ता एव । after °द्विपदीभेदा ।

P 37 l 2 जागमणुपासो for जाण अणुपासो, l 7 धवलनिहेण for धवलमिहेण; l 11 तत्राष्टपदं for तत्राष्टपद l 17 न for ण, किंवि for किंचि, l 22 शब्दः समितार्थे. for शब्दा समितार्थो., गुणधवलभ्रमरधवलादि. for गुणधवलादि., l 30 फुल्लटक for फुल्लडक, l. 31 चतुष्के तत्रस्य for चतुष्टये यस्य, l 32 उत्साह for उच्छाह, l 33 add तेवि after मिसेण, धवला for धवल.

P 38 l. 1 इय मगलावि तन्नामपुव्वया मगलार्थसबद्धा for the line, l 8 ms wrongly reads पुल्ल for फुल्ल l. 22 : नच्चइ for नच्चउ, l 24 जुन्हा for जुण्हा.

P. 39 l 6 add छप्पउ at the end, l 11 नयण for [नयण], l 15 भासिणिहि for मासणिहि, l 25 मु(मु)द्दि for मुद्दि'

P 40 l 4 ल्हूमडउ for व्हूसडउ, l 6 remove brackets, विविह for विहव, l 12 विविध for विमव; l 17 माणमडप्प(प्फ)रु for माणमडप्फरु, l 20 माणक्कि for माणिक्कि, l 27 कुङ्कुमे[न] for कुङ्कुमेन.

P 41 l 10 : धुणियः for घुणिय, l 11 सधुक्किय for समुक्किय, दुसहु for हु सहि, l 16 : धुत for घृणित, l 25 : किम्वइवि for किंवइ.

P 42 l 6 तलडहि for तलडिहिं, l 16 हिट्ठयमि for हेट्ठयमि, l 24 add स्पष्ट at the end of the line, l 25 नल for णल, l 28 : कि न for किण.

P 43 l 5 क्त्व-इ-इउ-इवि for क्त्वा-इ-इउ-इवि, l 14 add मिलितौ before तरल, l 23 : धवलिउ for धवलिओ, l 28 add तरल at the end.

P 44 l 5 नालिय for नालिअ, l 6 वत्थुवया, for वत्थुवयण, l 10 वस्तुवदनक for वस्तुवदन, l 11 यस्यामिति for यस्या सा, l 15 उज्जिंति for उज्जति, l 16 बुल(ल्ल)ती for बुलंती, l 17 झुलुल्लुय for जलुल्लय, add स्पष्टा at the end of l 18

P 45 l 7 मञ्जरी for मजिरी, l 9 इ(ट)हि for टहि, l 10 वक्ख(ख)ण for वखण वदिण for वदीण, l 12 . नारीयणि for नारियणि; वुज्झए for वुज्जए, l 14 add दुहगिया at the end

P 46 l 4 ओ for तो, वत्थू for वत्थु, l 19, माल[व]for माल(व), l 30 वज्जति for वज्झति, l 34 पयड for पयउ.

P 47 l 11 add अथ before खण्डयुगलान्ते, l 16 घत्तादुग for घत्तादुय, l 27 : पद्धडिया for पज्झडिया, l 32 मड्डरा for महुरा

P 48 l 6 शू(सू)चनादवलम्बक for शूचनावलम्बकः; l 8 उग्घोसण for पयासण, l 9 तक्करा for तक्करो, l 10 सुइयरा for सुइयरो, l 12 उन्हा for उण्हा, जुन्हा for जुण्हा, l 13 झंकार for हुंकार, महु(मुह)लिय for मुहलिय, l 23 त्रिमिस्त्रिभङ्गी for त्रिमित्रिमिस्त्रिभङ्गी, l 25 भग-घरे for भंगिघरे, l 25 हिंडोला for हिंदोला, l 27 : मोयमए, for मोअमए, l 31 . चित्तए for चेत्तए; न for ण

P 49 l. 10 पद्धटिका for पद्धडिक्का, l 12 मंडलि for मडली(लि): नामिहि for णामिहि, l 16 तिण for तिणि, l 18 . निवेस for णिवेस, l 19 हुयउ for हुवउ.

P 50 l 13 चतु॰पदी for चतुष्पदी, l 26 चतुःपादी for चतुष्पादी, 'तत॰ सेस' for 'तो सेस' l 27 चतु.पादी for चतुष्पादी l. 29 उण्हिगणुट्ठुभ for उण्हिहअणुहुभ.

P 51 . l. 8 तृ(त्रि)ष्टुप् च for त्रिष्टुप्, l 10 . add संस्कृति २४ after २३; l 11 : एकाक्षराहि for एकैकाक्षराहि.

P 52 l 6 add गीस्त्रियो. before एकेनाहिणा, l 8 . मिगी for मृगी, l 18 : विज्जुमाला for विज्जूमाला, ll 23–25 The words वसवो लगा प्रमाणिका, व्युत्क्रमे समानिका तु and इतोऽन्यद्वितानम् are not in the ms They are inserted by mistake, l 26 अन्यत् for अन्य.

P 53 : l 1 मो नो [यो] for मो नो यो; l 3 The ms wrongly reads मोतोमामो for मो नो यो, l 7 नग्जगा इयं for नरजगद्वय, l 6 चपयमालेय for चंपकमालेयं, l 10 दोधग for दोधय; l 19 ज॰ सस्तगौ ग. for जस्त(स्तो)गौ, l 20 भस्तो for भ्तौ; l 22 दुन्द for दुण्द.

P 54 . l 3 . मिम for मिणं, l 11 : व(न)दुग for नदुग, l 16 add निश्शृणुत after तामरसं, l 17 ज्ञेया for ज्ञेयौ, l 24 गश्चन्द्रिकाया for गश्च चन्द्रिकायाम.

P 55 : l 4 : पमद्दय for पमद्दकं, l 5 Drop यो after छंदं, l 21 . [यत्र] for यत्र, l 29 यमनसमला गः for यमनसभलगैः.

P 56 l 3 निःपत्रिका for निष्पत्रिका, l 6 . विक्कीलिय for विक्कीडिय, l 16 add सस मिश्रेत्यर्थः after यति..

P 57 l 1 ल(जु)गल for जुगल, l 6 निहण for णिहण.

P 59 ll. 27–28 . न चेय पथ्यया for न चेय पथ्या(थ्य)या.

P 63 l. 13 सू(सु)चितम् for सूचितम्, l 15 . गुरु(र)वो for गुरवो.

P 64 : l 8 अष्टासु for अष्टसु, l 10 तेष्वष्टाविह for तेष्टाविह; l 12 नेष्वसाकाः for नेष्वसाका, l. 16 अष्टाभ्य. for अष्टम्य.



BRIEF NOTES

UDDEŚA I

V 1 This stanza is reconstructed with the help of the commentary The stanza in the commentary is also quoted by Hemacandra in his Svopajña Vṛtti on *Chandonuśāsana* I 1 The word *jayadevādih* in the commentary refers to an ordinary man desiring to study prosody It has obviously no connection with the great metrician of that name, who is mentioned at *KD* 5 10 Śūia is a writer on Sanskrit metres, who is otherwise unknown Here he is quoted in support of the threefold division of metres based on the triple unit of scansion, namely, the Mātrā, the Varna and both He is again mentioned as the author of the technical terms for the different Mātrā Ganas by the commentator on Ch 2 v 4 below This same terminology is used even by the author of the *Chandaḥkandalī*, which, however, is composed in the Prakrit language

V 2 'In the Mātrā metres, five Ganas respectively consisting of 2, 3, 4, 5 and 6 Kalās or Mātrās should be known to exist They are respectively of 2, 3, 5, 8, and 13 kinds and are called *ka, ca, ta, ta and pa'*

V 3 Read *tiyā* for *tige* which is a misprint See corrections In the commentary read *trayaḥ pramānamesāmiti kaḥ*, the sentence gives an authority for the use of the termination *ka* after the numeral The ms reads *pasthāne ya uktaḥ*, but the correct reading seems to be *kasthāne ga uktaḥ* The 8 Trikas mentioned here are the same as those defined and adopted by Pingala Generally, they are adopted by all metricians, but at least two exceptions are known at present They are the *Ratnamañjūsā* and the *Jānāśrayī* Their technical names of the Ganas are essentially different

V 4 'A long letter, a letter which is accompanied by Anusvāra, or followed by a simple consonant, a Visarga, or a conjunct consonant is here counted as a Dvimātra; it is (shown as) bent and (is known as) Guru The other one is (known as) Laghu, but even this becomes Guru optionally at the end of a Pāda' Long letters are the long vowels and the diphthongs as also a short letter which is immediately followed by a consonant that does not end in a vowel, e g, the letter *sa* in the word *dhasak* Samyoga is a conjunct consonant ending in a vowel In the third line of the commentary on this stanza read *vakram nāgara-*

gakārākrti sthāpyam which means 'a long letter should be represented by the figure of the letter *ga* in the Nāgarī alphabet' This figure of *ga* is similar to a straight line bent at either end, as Virahānka has said at *Vrttajātisamuccaya* 1 14 The representation of a short letter is done by a straight line equal to nearly three quarters of an inch or one Angula as Virahānka directs at the same place *Jānāśrayī* lays down the same thing in slightly different words 'Their separation (i e, the distinction between the short and the long letter) is to be like that of *ra* and *ga*, this is to be done at the distance of one Angula each' 1 16-17 This means that a short letter is to be represented by the symbol consisting of the letter *ra* and the long letter by that consisting of the letter *ga* and that the space between the two should be ordinarily one Angula Jayakīrti in his *Chandonuśāsana* has almost the same thing to say 'A Guru should be known by the Samjñā (i e, technical name) of *ga*, should have 2 Mātrās (as its syllabic contents) and should be bent like the letter *ga* of the Nāgarī alphabet, a Laghu should be known by the name *la*, should consist of 1 Mātrā, should be straight and resemble a raised finger' 1 3 The letter *ra* in the old Devanāgarī resembled a straight line or a raised finger and probably stood for the word *raghu*, as *ga* stands for *guru* in the terminology of the prosodists The letter *ga* in the old Devanāgarī script broadly resembled the capital S of the Roman alphabet, it is a straight line, nearly three quarters of an inch in height, bent upwards towards the left at its lower end and bent downwards towards the right at its upper end, which latter is brought down almost upto the base of the letter Jayadeva and Hemacandra lay down plainly that a short letter is called *la* and is straight, while the long one is called *ga* and is bent Pingala is silent on the point of representation The word *vā* in the stanza is explained by the commentator as conveying an option, which, however, is regularized, since it is to be exercised only where a short letter is not actually prescribed at the end of a line, or where its long pronunciation is not pleasing to the ear Thus in the lines of the Samānikā the last letter must be a short one and no option mentioned above is allowed here Similarly, at the end of metres like the Vamśastha, a short letter is felt to be pleasant to the ear, and so it should not be counted as Guru Our commentator quotes a stanza in this connection, which is quoted earlier by Hemacandra

Vv 5-6. 'The letters *e, o, im, him* in the Prakrit and *um, hum, him* and *ham* in the Apabhramśa are optionally short at the end of a word The vowels *e* and *o* when combined with a consonant, on the other hand

are optionally short even in the body of a word The letters which precede the (conjunct) letters *dra, lha, nha* and the like are not (to be considered as) Guru as seen (from the practice of the poets) A quarter (of a stanza) is a Pāda when no specification is made (to the contrary) Numbers 1 and the like are known by such terms as Candra etc' The commentator quotes illustrations for the rules, in No 3 I think we must read *tĭe* for *tĭi* and *virahāo* for *virahāu,* where the final *e* and *o* are to be pronounced as short, though the ms does not read so The same illustration contains short *im* in *jāim, tāim* and *duhāim*, so also it contains short *him* in *kodīhim* In No 4 which is very corrupt, short *him* in *tahim,* short *hum* in *tasahum,* short *um* in *pasamsaum* and short *ham* in *jāham* are all illustrated No 5 illustrates short *e* and short *o* even when combined with a consonant, whether within the body or at the end of a word Even here the ms does not indicate which letters are to be pronounced as short, though we can see that the *o* of both *go* and *lo* in the word *goālovi* and the *e* of *te* in *egantena* are to be pronounced as short as required by the metre. The commentator rightly points out that the rule regarding *um, ham, him, hum* as also about *e* and *o* combined with a consonant occurring in the body of a word applies to the Apabhramśa language, while that about *e, o, im, him,* and the one mentioned in v 6 applies to the Prakrits in general In v 6 please note the correct reading *dra-lha-nha-pamuha-kkharānam puvvillā na guruno jahā dittham* of the first half In illustration No 6 we find that in spite of the general rule laid down in *KD* 1 4 (that a short letter followed by a conjunct consonant becomes Guru), conjunct letters like *lha* in *lhasiya, nha* in *nhāyavva* and *dra* in *drahe* do not cause Gurutva to the letters which precede them Even in the defining stanza, v 6, *lha* and *nha* do not cause Gurutva to the letters which precede them Illustrations Nos 7-10 in the commentary show how sometimes even in Sanskrit, short letters do not become long optionally, when followed by certain conjunct consonants like *hra,* i e, those that contain *h* or *r* or both All the four illustrations are bodily taken out from Hemacandra's *Chandonuśāsana-Svopajña-Vrtti*

Vv 7-8 These two stanzas prescribe rules about the Yati in a stanza 'And Yati is a pause which is pleasant to the ear, it takes place everywhere at the end of a Pāda, (but) regularly at the end of the half of a Śloka (It takes place) also at the end of a word which contains three or more letters in it (in the middle of a Pāda) It may take place even in the middle of a word, if the earlier and the later portions (i e, the

portions which precede and follow the Yati) do not consist of a single letter But, this (last kind of) Yati which takes place in the middle of a word must not be used at the end of a Pāda (of the stanza) ' The rule about the Yati in the middle of a Pāda is that it must not be introduced earlier than at the end of the third letter after its commencement All these rules about Yati hold good only in the case of the Sanskrit metres and our author follows the lead of Jayadeva and Pingala in this respect They do not apply to Prakrit poetry (except in the case of the Dvipadīs), where the Yati is merely a matter of convenience of the individual poets Accordingly, all the illustrative stanzas in the commentary on these two stanzas are from Sanskrit literature and, generally, reproduced from Hemacandra's *Chandonuśāsana,* chapter I In illustration No 11, the Yati at the end of the first Pāda occurs at the end of a word, i e, *stoma,* whose case, however, is dropped owing to its being a part of the compound In the 2nd half of No 11 and in No 12 the Yati at the end of the Pāda occurs at the end of a regular word, in No 13, however, the Yati at the end of Pāda 1 does not coincide with the end of a word and so ought to be condemned In No 14 the Yati at the end of the half of the Śloka is regular, but that in v 15 is inadmissible since the word *mandalī* is not an independent word, being compounded with the word in the next half In No 16, the Yati in the middle of Pāda 1 and 2 is admissible as it occurs at the end of the 3rd letter In Nos 17 and 18 the Yati occurring in the middle of a word is admissible, since both the parts of the word which precede and succeed the Yati consist of more than 1 letter, but it is inadmissible in No 19, since the part of the word *rājati* which precedes the Yati consists of a single letter namely, *rā* This Yati in the middle of a word, though admissible with certain restrictions as described above, must not be resorted to at the end of a Pāda, this means that a word must not be distributed over two Pādas This applies only to a single word and not to a compound one, and so the breaking up of the word *nārāyana* and its distribution over the two Pādas is not admissible in No 20

Illustrations Nos 21, 22, 23 and 27 constitute what is called the Yatyupanisat by Halāyudha on Pingala's *Chandassūtra* 6 1 Perhaps these stanzas were composed by Halāyudha himself Our commentator seems, however, to have reproduced them from Hemacandra who has introduced a few verbal changes and one rather important change in them In No 21c Halāyudha reads *samudrādipadānte ca* for *gādicchinnapadānte ca* and in v 22b he reads

samudrādau for *gakārādau*, this means that the earliest Yati in the middle of a Pāda comes after the 4th letter according to Halāyudha, while according to Hemacandra, it can come even after the 3rd (Hemacandra's symbol for 3 being *ga* according to *Chandonuśāsana* 1 16) Among the illustrations Nos 26 and 30 are supplied by the commentator himself, while the others are borrowed either from Halāyudha or from Hemacandra In No 30 which is in Āryā metre, the pleasant Yati according to the commentator is after the 5th Mātrā Gana, so that a single letter should not be dragged into it from a word belonging to the sixth Gana, but this is what is done in it and so it is not admissible Here it is that the commentator quotes a stanza from Svayambhū (1 71) according to which Yati is not regarded as compulsory even in the Sanskrit Varna Vrttas according to some ancient writers like Māndavya, Bharata, Kāsyapa and Saitava Incidentally, while commenting on this stanza, he mentions a threefold classification of metres into Sanskrit beginning with Uktā, Prākrit beginning with Ripucchandas and Apabhramśa beginning with Utsāha, this is according to Hemacandra's *Chandonuśāsana*, but it is not followed by the author of the *Kavidarpana*, who does not base his classification on language and hence does not define the Prakrit and the Apabhramśa metres separately, though he assigns a separate chapter to the Sanskrit Varna Vrttas His threefold division of metres is into the Mātrā, the Varna and the Ubhaya Chandases and this is based on the triple unit of scansion, namely, the Mātrā, the Varna and both combined

UDDEŚA II

V 1 The Mātrā Vrttas are divided into 11 classes according as they contain 2, 4, 5, 6, 7, 8, 9, 10, 11, 12 or 16 Pādas in them Among these the first four are simple metres, while the last seven are strophic couplets, triplets or quartets But even some of the Ṣatpadīs are strophic couplets and at least one kind of the Astapadī is a simple metre

Vv 2-3 Among the Dvipadīs, the two Ullālas, the Kumkuma and the Karpūra, which are the favourite metres of the Magadhan bards and are essentially Apabhramsa metres, are defined here at the commencement The former, i e, the Kumkuma, contains 2 Dvimātras (*kadugam*), 1 Caturmātra (*to*), 2 Dvimātras (*kaduga*), 1 short letter (*lahu*), 2 Dvimātras, 1 Caturmātra, 2 Dvimātras and 2 short letters

at the end of all, in each half or Pāda, which thus has a total of 27 Mātrās in it The Yati is after the 15th Mātrā in each half The mention of 2 Dvimātras instead of 1 Caturmātra in the definition is to prohibit the use of a Jagana or the Madhyaguru Caturmātra, as the commentator explains In actual practice, the last three Mātrās at the end of the first of the two parts of a Pāda, caused by the presence of the Yati at the 15th Mātrā, are represented by short letters, though in theory we may have a long letter for the 14th and the 15th Mātrās, while the second part consists of 1 Dvimātra, 1 Caturmātra of any kind, 1 Caturmātra which must not be a Jagana and 2 short letters at the end This Dvipadī is comparable with the Upagīti in respect of the number of the Mātrās in each Pāda, but the Yati in the Upagīti comes after the 12th Mātrā, while here it is after the 15th, and besides the constitution of the last 15 Mātrās in the Pāda materially differs in the two metres The second Ullāla called Karpūra is but an extension of the Kumkuma by a single Mātrā or a short letter, at the end of each Pāda, so that both the parts of the Pāda, caused by the presence of the Yati, end in three short letters in actual practice, as said above The third Dvipadī is the Mauktikadāman which has 32 Mātrās in each of its 2 Pādas The Yati is after the 12th and then again after the 8th Mātrā, thus twice in each Pāda The 32 Mātrās are made up of 8 Caturmātras of any kind, which means that the only restriction that is to be observed about the use of short or long letters is that no long letter is to be employed at the junction of any 2 Caturmātras and thus the Mātrā Ganas are to be kept separate This Dvipadī is mentioned by Hemacandra, *Chandonuśāsana,* 7 19, Rājaśekhara, *Chandahśekhara,* 5 188 and *Svayambhūchandas* 6 144 The rhyme at the end of the Pādas is of course to be understood as in the case of other Apabhramśa metres, as pointed out by the commentator The 25 varieties of the Karpūra are given separate names by some writers whom Hemacandra quotes in his *Chandonuśāsana,* 7 3 and our commentator probably reproduces the passage from Hemacandra He also remarks at the end of his comments on v 33 that there are 64 kinds of a Dvipadī, but that they are not discussed for fear of increasing the extent of the work Here, too, he has obviously followed the lead of Hemacandra's *Chandonuśāsana,* which defines all of them in Ch 8 and concludes *evam dvipadīdhruvā catuh sastih*

As regards the Yati, Prakrit prosodists recognize it only in the case of the Dvipadās, and here, too, the tendency is to break the line

into two or more parts at the place where the Yati is introduced, particularly so, when even the Antya Yamaka is employed at the same place These parts, then, in course of time, assume the form of independent Pādas, so that the former Dvipadī is turned into a Catuspadī or a Ṣatpadī The example of the Gāthā is instructive in this respect, as a Sanskrit metre it is only a Dvipadī and like the Varna Vrttas, its Yati is laid down As a Prakrit metre its Yati became very pronounced and when Yamaka also came to be introduced occasionally at that place, as for example in the Gāthās 2, 35, 36 and 37 of the *Ajita-Śānti Stava* in Appendix III, each Pāda came to be divided into two and so the Gāthā became a Catuspadī as understood by the *Kavidarpana,* and rightly interpreted by its commentator See Introduction, para 9

Vv 4-8 These stanzas define a Gāthā and its varieties, namely Pathyā, Vipulā and Capalā In his introductory remarks, the commentator rightly describes the Gāthā as a Catuspadī following the *Kavidarpana* as shown in para 9 of the Introduction But, as he unconsciously follows Hemacandra, he remarks a little further, *dalagrahanāt asyām na pāda-vyavasthā* 'There is no division into Pādas or quarters in this metre since the Dala or the half alone (and not a Pāda) is mentioned (by the author in his definition)' Remembering, however, that he had described the Gāthā as a Catuṣpadī, he then quotes the view of Trilocanadāsa, according to whom the Gāthā has 4 Pādas or quarters even though his view is introduced as the view of *ke-cit,* which expression usually indicates the writer's dissatisfaction with it

Vv 4-5 'In the first Dala or Half, there are 7 Caturmātras (*muni-tā*) and a long letter, among these, a Jagana does not occur at odd places, but at the sixth place, only those Caturmātras which have a Dvimātra in their middle (i e, those which have a short letter at either end), namely, the Madhya-guru and the Sarva-laghu, can occur On the other hand, in the 2nd half, there occurs only a single short letter at the sixth place, the rest is similar. That is the Gāthā Here, in the upper half, effect a pause from the 2nd short letter when the 6th (Gana) consists of a Nagana and a Laghu (i e, of 4 short letters), but from the 1st short letter, if the 7th is so Similarly, in the lower half, do the same (i e, effect a pause) from the 1st short letter when the 5th Gana consists of a Nagana and a short letter' The directions in v 5 are intended to lay down that a new word must begin with the 2nd short letter in the 6th Caturmātra of the first half when it consists of all short letters, but when the 7th Caturmātra in the first half and the 5th Caturmātra in the second half similarly consist of all short letters,

a new word must begin with the first letter itself The defining stanza itself illustrates this, in the first half, both the 6th and the 7th Caturmātras consist of all short letters Similarly, the 5th Caturmātra in the second half consists of all short letters, of these, a new word begins with the 2nd letter in the 6th, while it begins with the very first letter in the 7th of the first half and the 5th of the second half (The 6th and 7th Ganas in the first half are *u kunaha* and *uvalida*, while the 5th in the second half is *iha tala*) The commentator remarks that v 5 is an old Gāthā which is both definitive and illustrative, this seems to mean that our author has reproduced it from some older source

V 6 'The total number of all the kinds of that (*Gāthā*), obtained by a mutual multiplication of all the possible varieties of each of the 16 Ganas of a Gāthā is 8 crores, 19 lacs and 20 thousand' A Caturmātra can be of 5 different kinds in view of the different arrangement of its short and long letters, as said at 1 2 above Out of the 16 Amśas or Ganas of which a Gātha consists, all the 5 kinds are allowed at all the even places except the 6th and the 14th as we saw above, in v 4, while, at the odd ones, only 4 are permissible, since the Jagana is prohibited there At the 6th place only 2 kinds are allowed and at the 14th only one is possible, namely, a single short letter All these different figures (Gana-bhedas) are to be multiplied together for obtaining the total number of all the possible varieties of a Gāthā, caused by an ever-new arrangement of short and long letters in them See Virahānka, *Vrttajātisamuccaya*, 6 53

V 7 'A Gāthā which has a Yati after the 3rd Gana in both the halves, is Pathyā; that which is not so, is Vipulā A Capalā is (characterised) by the Jaganas at the 2nd and the 4th places, surrounded (i e, preceded and succeeded) by a long letter' In the Pathyā, a word must end with the 3rd Gana in each half, whether that word is one with a case-ending or is a part of a compound word, but in a Vipulā, a word is distributed over the 3rd and the 4th Caturmātra Ganas, in one or both the halves On the other hand, while the 2nd and the 4th Ganas in one or both the halves of the Capalā must be Jaganas, its 1st must be an Antya-guru, the 3rd a Sarva-guru and the 4th an Ādi-guru in one or both the halves

V 8. 'Both Vipulā and Capalā are of three kinds each (according as these characteristics appear in the two halves, jointly or singly), namely, Sarva, Mukha and Nitamba, many other kinds of the Gāthā

are mentioned by some others too' It should be noted that no such kinds are mentioned in the case of the Pathyā, since a Mukha Vipulā includes what may be called a Nitamba-Pathyā and a Nitamba-Vipulā includes what may be called a Mukha-Pathyā Hence the name Pathyā is reserved for that kind alone in which the Yati occurs at the end of the 3rd Gana in *both* the halves As regards the other varieties of the Gāthā based on other principles, the commentator quotes 3 stanzas, Nos 5-7, (also quoted by Hemacandra), which are very likely reproduced from Nanditādhya's *Gāthālaksana* vv 40-42 According to these, a Gāthā is of 26 kinds, according as it contains 3 to 53 short and 27 to 2 long letters in them Thus the shortest among them contains 30 letters in it (27 long and 3 short, namely, 2 at the 6th Amsa in the upper half and 1 at the same place in the lower one) while the longest has 55 (53 short and 2 long, namely 1 at the end of each half) The next two stanzas, Nos 8-9, which are quoted by the commentator, but whose source is unknown, give two other four-fold divisions of the Gāthā according to two different principles Thus a Gāthā which contains all long letters in both the halves (except the 3 compulsory short ones), is Brāhmanī, that which has all long letters (except the 2 compulsory short ones) only in the first half, is Ksatriyā, that which has all long letters (except the compulsory short one), only in the second half, is Vaiśyā, and finally, that which has all short letters, except the 2 compulsory long ones, is Śūdrī Further a Gāthā is called Gādhā when only the two kinds of Caturmātras, namely, the Sarva-guru and the Madhya-guru, occur in it one after the other in succession, it is Agādha-gādhā when the Antya-guru and the Madhya-guru similarly alternate in it In the Dara-gādhā, the Ādi-guru and the Madhya-guru, and in the Sarala-gādhā, Sarva-laghu and the Madhya-guru, alternate in the same manner In No 9 the letters *ka, sa, bha, pha* and *ja* respectively stand for the Sarva-guru, the Antya-guru, the Ādi-guru, the Sarva-laghu and the Madhya-guru Caturmātras I have not yet met with these terms anywhere else, nor does the commentator mention the source of the stanza as said above Perhaps they are from the *Chandaḥkandalī*

V 8 1-7 All these illustrative stanzas are evidently composed by our author himself, as the name of the particular variety of the Gāthā is introduced in them by way of Mudrā The mention of the Gurjara ladies in v 8 2 betrays the author's home Gujarat, while v 8 5-7 show that he was a Jain and probably a monk The commentator gives (or perhaps quotes from unknown sources) illustrations for all the other

varieties of a Gāthā, remarking that the author did not give them for fear of increasing the extent of his work Most of these illustrative stanzas are stray verses expressive of the erotic sentiment (Nos 10-27, 29-31, 34 36 and 42-43) and a few are examples of religious or devotional poetry (Nos 28, 32, 35, 37-41), while only one (No 33) may be said to belong to the class of Heroic poetry

V 9 This stanza explains the formation of the four derivatives of the Gāthā, viz, Gīti, Upagīti, Udgīti and Skandhaka 'A pair of the first half of the Gāthā is a Gīti, but a pair of the second half is an Upagīti When an inversion (of the two halves) takes place, there is the Udgīti, while the Gīti itself becomes a Skandhaka when the 8th (Aṃśa also) is a Caturmātra (in each half) ' The commentator here explains how each of the three Gītis (i e, Gīti, Upagīti and Udgīti) is sixteenfold like the Gāthā The sixteen kinds of the Gāthā are shown by the commentator on v 8 above He quotes two Sanskrit stanzas in support, which are also quoted by Hemacandra (NSP ed p 28B/*ll* 1-3), explaining how the Āryā, which is the same as the Gāthā, is 64-fold The two stanzas are perhaps borrowed by both from Halāyudha's commentary on *Chandassūtra* 4 23 with the necessary changes occasioned by difference of views about the Skandhaka as a derivative of the Gāthā Halāyudha counts the Skandhaka too as a derivative of the Gāthā, while Hemacandra and our author do not think so, so that according to Halāyudha the Āryā is 80-fold, while according to Hemacandra and our author it is only 64-fold The older name of the Skandhaka known to Pingala is Āryāgīti as noted by the commentator who also tells us that the Skandhaka is of 29 kinds according as it contains a smaller or larger number of short and long letters The shortest among them contains 4 short and 30 long letters in the two halves together, while the longest has 60 short and 2 long letters in them The quotation which is alluded to here apparently contains names of these 29 kinds, but these names are quite different from those given either by Hemacandra or in the *Prākrta Paingala* The subdivisions of the Skandhaka are, however, in accordance with those that are mentioned by Hemacandra, thus if the 6th Gana consists of a single short letter in both the halves, it is called Upaskandhaka, while it is called Utskandhaka and Avaskandhaka respectively, when the 6th Gana consists of a single short letter in the upper and the lower half When one of the two halves is that of a Gīti and the other that of a Skandhaka it is called Samkīrna Skandhaka

V 9 1-4 Out of the 4 illustrations, very likely composed by the author himself as the introduction of the name of the metre indicates, the first and the last are religious poetry, while the 2nd and the 3rd are erotic

V 10 'Here there are other four kinds of a Gīti, namely, Ripucchandas and the others, as also the eight kinds of a Gāthā such as Gātha and others, since it is said' The commentator adds that there is also the 9th variety of the Gāthā namely the Jātīphala, and this is suggested by the author by the particle *ca* in the 2nd half

Vv 11-13 It would appear that these three stanzas are reproduced from some earlier work (like v 6 above), as is suggested by the concluding words of v 10 But the commentator does not help and it is also possible that those words refer to the substance rather than to the actual wording of the stanzas 'A Gīti is called Ripucchandas when the 7th Gana (in both halves) is a Tagana, i e, a Pañcamātra, it is called Lalitā when the 3rd Gana (in each half) is so When both the 3rd and the 7th Ganas (in each half) are so, it is Bhadrikā and it is Vicitrā when Taganas, i e Pañcamātras, are employed at will (for any of the Caturmātras) except the 6th (which must always be a Madhya-guru or a Sarva-laghu Caturmātra as required by the peculiar rhythm of the Gāthā and as said above in v 4) By an addition of a pair of Catursmātras each time before the last long letter in the first half of a Gāthā, (we get) in succession, Gātha (with 9), Udgātha (with 11), Vigātha (with 13), Avagātha (with 15), Saṃgātha (with 17) Upagātha (with 19) and Gāthinī (with 21 Caturmātras in the first half) On the other hand, if, (after the Gāthinī), pairs of Caturmātras are added at will (at the same place), (we have) a Mālāgātha, which is (therefore called) a Mahāchandas' The commentator mentions also the Jātīphala which contains 8 Caturmātras before the last long letter in the first half of a Gāthā He also says at the end of his commentary on the stanza that 8 similar derivatives can be had even from the Jātīphala by adding each time a pair of Caturmātras before the long letter at the end of the first half of the Jātīphala The second half is, however, always that of a Gāthā in all these derivatives of the Gāthā

Vv 14-18 These define 10 Ardhasama Catuspadīs, they are 'Pañcānanalalitā is made with 12 and 10 Mātrās in its odd and even Pādas respectively, Malayamāruta with 9 and 10, Rāsa with 7 and 13, Dohaka with 13 and 11, here (i e in Dohaka) at the end of the even Pādas

there should always be a long followed by a short letter This (last) is called Avadohaka when there is an inversion (of the Pādas) Upadohaka is made, they say, with the uneven Pādas of a Dohaka, but with 1 Mātrā less, and the Samdohaka with an addition of 2 Mātrās (to the same Pādas) (In both cases, the even Pādas shall be same as in the Dohaka) An Uddohaka is made with all the Pādas having 13 Mātrās each, (and) a Cūdāladohaka with a Tagana, i e, a Pañcamātra, at the end of the even Pādas (of a Dohaka) Where we have 2 Caturmātras in the odd Pādas, and a Sanmātra and a Caturmātra in the even ones, and then in both, a short letter, a Dvimātra, a short letter and a Dvimātra (in succession), know that to be the Māgadhikā' As usual the author composes his own illustrations, but in the case of the Malayamāruta, he quotes a stanza from an unknown author From these, Pañcānanalalita is defined in the midst of other Ardhasama Catuspadīs according to their scheme by Rājaśekhara (5 100) and Hemacandra (6 20, 87), but is not mentioned by Svayambhū Malayamāruta is similarly defined by Svayambhū (6 42), Rājaśekhara (5 79) and Hemacandra (6.19, 23) Rāsa is mentioned by all the three under the name Rāvanahastaka (6 13, 5 47, 6 19 9 respectively) For Rāsaka, which is a Sama Catuspadī, see below v 23 and note In the case of the Dohaka, our author's definition agrees with that of the *Prākrta Paingala* and the *Chandaḥkośa,* while according to Svayambhū, Rājaśekhara and Hemacandra, a Dohaka must contain 14 and 12 (instead of 13 and 11 of our author) Mātrās in its odd and even Pādas respectively Our author's Dohaka is called Kusumākula-madhukara by them, his Avadohaka in v 15 is called Vibhramavilasitavadana by these three authors, while the *Prākrta Paingala* (1 170) and the *Chandaḥkośa* v 25) both call it Sorattha Similarly his Upadohaka and Samdohaka in v 16 are defined by the three authors under the names of Makaradhvajahāsa and Madanavilāsa respectively His Uddohaka in v 17, which is a Sama Catuspadī, is perhaps to be identified with the Apsarovilasita of the three authors, while the Cūdāladohaka is their Kāminīkrīdanaka, but is called merely Cūlikā by the *Prākrta Paingala* (1 167) and the *Chandaḥkośa* (v 26) The last, i e, *Māgadhikā,* is peculiarly defined by our author and the only effect of it is that in theory, any or all the three long letters (two of the Ragana and the last one) in the Pādas of the Vaitālīya (with which it is otherwise identical), may be substituted by two short ones and this is quite in keeping with the nature of the pure Mātrā Vrttas In the

illustration of the author, this option is exercised only in the case of the 1st long letter of the Ragana in the first Pāda Our author's definition closely follows the wording of Hemacandra, who defines Māgadhī among the Sanskrit metres derived from the Vaitālīya at *Chandonuśāsana* 3 62 Among the Prakrit Ardhasama Catuspadīs, Hemacandra defines the same metre under the name Vasantarekhikā at *Chandonuśāsana* 6 19, 54. At this last place, the 2nd long letter of the usual Ragana in the third Pāda only is substituted by 2 short ones in the illustration The option of using 2 short for one long letter at the end of each Pāda was very probably not generally exercised in view of the general rule mentioned at *Kavidarpana* 1 4 above

Vv. 19-20 · 'Four Caturmātras, but never with a Jagana at the commencement, where a long letter stands at the end and the 9th (Mātrā) is (represented by) a short letter, (make) a Mātrāsamaka, and when the 5th and the 8th (Mātrās) are similarly (represented by) short letters, it is Visloka It is Citrā when even the 9th (Mātrā) (is so represented by a short letter) , (when) the 9th and the 12th (Mātrās) are (represented by) short letters, it is Vānavāsikā Upacitrā is that in which the 9th (Mātrā) is represented by a long letter (together with the 10th), while Pādākulaka (is made) with the Pādas of all these' These stanzas define the six metres of the Mātrāsamaka group, each of which has 4 Caturmātras in a Pāda, but the position of the short or long letters in them is variously fixed In none of these again, the 1st Caturmātra shall be a Jagana, and the last letter must be a long one, in all In his illustrations of the first five, the author introduces the name of the metre, which means that he has composed them for the occasion, while for the last he quotes a stanza from some old author

Vv 21-32 'Four Trimātras and a Caturmātra make a Muktāvalikā, a Sanmātra, 2 Caturmātras and a Dvimātra, on the other hand, make a Vadana This last is called Madilā when it has one common ending rhyme in all the four Pādas and Adilā when it has the same ending rhyme, separately in the first two and the last two Pādas Paddhatikā has 4 Caturmātras ; but in the last we may have only those (Caturmātras) which have a Dvimātra in their middle (i e , the Madhyaguru and the Sarva-laghu), and a Jagana must not be used for an odd Gana Two Caturmātras and a Pañcamātra make a Khanda, while four Pañcamātras make a Madanāvatāra' Of these five metres Muktāvalikā is not defined by any other author so far as I know ,

Vilāsinī of Hemacandra, *Chandonuśāsana* 4 52, is almost identical with it, but the Caturmātra in it occurs just at the middle of the Pāda instead of going at the end Vadana is known to all the three, namely, Hemacandra, Svayambhū and Rājaśekhara In the case of Madilā and Adilā, however, our author records a view which is wholly opposed to the one held by Virahānka (*VJS*, 4 32, 34), Rājaśekhara (5 20), Svayambhū (4 12) and Ratnaśekhara (*CK* v 41) See also *AS* v 26 in App III According to these authors, it is Adilā which has a common rhyme and not the Madilā as our author maintains and as *Prākrta Paingala* I 127 seems to imply Hemacandra, on the other hand, gives Adilā as the common name to both the varieties of the Vadana, but remarks at the end of his commentary that some call it Madilā when all the four Pādas have a common rhyme According to Virahānka's *Vrttajātisamuccaya* 4 32-34, the word Adilā would seem to have been used as a common name, like Galitaka and Rāsa, by the Apabhramśa poets to signify a metre which showed striking Yamaka and Anuprāsa It is quite likely that the name Adilā has a reference to the peculiar word-music of the metre like the name Ullāla, for which see Introduction, para 8 As regards the other name Madilā, it appears to be a new name coined to distinguish the single-rhymed stanza from the more usual and common one having separate rhymes for the two halves of it In early stages, Adilā alone evidently served the purpose of both Among the prosodists Svayambhū (4 12) and Rājaśekhara (5 20) are the first to use both these terms to signify the two different types of rhymed stanzas, but they reserve the older name Adilā for the rarer single-rhymed type and adopt the name Madilā for the commoner one having two separate rhymes for the two halves Our author, however, has chosen to follow the view of 'some' recorded by Hemacandra as shown above, and so gives the new name Madilā to the rarer single-rhymed type and reserves the older name Adilā for the commoner variety with two rhymes The definition of the *Prākrta Paingala* I 127 agrees with this view, but its illustration has one single rhyme for all the four Pādas

V 22 *cd* Khanda, as well as Upakhanda and Khanditā, which are its derivatives, are designated as Avalambaka by Hemacandra, *Chandonuśāsana* 4 45-48 Madanāvatāra is known to all, but is called Kāminīmohana by Ratnaśekhara at *Chandaḥkośa* v 10, when all the Pañcamātras in a Pāda are of the Ragana type Nanditādhya, v 78, gives Candrānana as another name of the same metre Perhaps, the

real name is Candrāyana, which is given by the *Chandaḥkośa* v 32 to a couplet of stanzas in the Dohā and the Kāminīmohana metres and which may then have been transferred from the couplet to its 2nd constituent See my remarks on the name Dvipadī at *Vṛttajāti-samuccaya*, Introduction, para 5 The name Saṁgataka given by Virahānka (*VJS* 4 64-65) to a strophic couplet was apparently transferred to its first constituent as seen from the Samgataka metre of Hemacandra at *Chandonuśāsana* 2 265, in a similar manner The commentator supplements the author and defines other metres of the same class Thus Helā has a Sanmātra followed by 4 Caturmātras, of which the 2nd and the 4th must be either Madhya-guru or Sarva-laghu Adhikākṣarā has 5 Caturmātras, of which the 2nd and the 4th must not be Madhya-guru, followed by a Pañcamātra in a Pāda This metre is defined by Virahānka at *VJS* 4 24 and by Hemacandra at *Chandonuśāsana* 4 69 Mañjarī has 2 Trimātras, 3 Caturmātras and 1 Trimātra at the end in each Pāda, Aravindaka has 1 Sanmātra, 1 Pañcamātra, 1 Caturmātra, 1 Trimātra and 1 Dvimātra in succession in a Pāda These four metres are said to belong to the Paddhatikā class of metres, while the two metres of the Khaṇḍa class are Upa-khanda and Khanditā The former has in its Pādas 1 Ṣanmātra, 1 Caturmātra and 1 Trimātra, while the latter has 1 Sanmātra followed by 2 Caturmātras in a Pāda The five metres which belong to the class of Madanāvatāra are, as the commentator mentions, Madhukarī, Nava-kokilā, Kāmalīlā, Sutārā, and Vasantotsava which have respectively 5, 6, 7, 8 and 9 Pañcamātras in each of their Pādas These metres are defined by Hemacandra at *Chandonuśāsana* 4 75

V 23 'A pair of Pañcamātras, a pair of Caturmātras and a Trimātra make (the Pāda of) a Galitaka, a pair of Trimātras, 3 Caturmātras, a Trimātra and a long letter (at the end) make (that of) a Khañjaka, and 5 Caturmātras followed by a short and a long letter make (that of) a Rāsaka' All these four names have been treated as common names by the poets and prosodists as the commentator tells us Thus the Pādāntya Yamaka was considered as a peculiarity of the Galitaka, as specifically mentioned by Virahānka at *VJS* 4 106 after defining several Galitakas in vv 89-105 Hemacandra refers to this as a view of 'some' in his commentary on *Chandonuśāsana* 4 40 Pādāntya Yamaka and Anuprāsa were the characteristics of a Khañjaka according to our commentator, but Hemacandra's directions at *Chandonuśāsana* 4 41-42 com are that a Khañjaka has the Anuprāsa, but not the Yamaka, even though all his illustrations of the Khañjakas

given under *Chandonuśāsana* 4 42-75 have the Pādāntya Yamaka without exception Virahānka's Khañjaka at *VJS* 4 18 is, on the other hand, entirely different This latter is an Ardhasama Vitta whose odd Pādas contain a Caturmātra and a Madhya-laghu Pañcamātra (SIS), while the even ones have an addition of 2 short letters before this Pañcamātra Śīrsakas are couplets and triplets of stanzas in different metres and are a peculiarity of Prākrit and Apabhramśa poetry As regards the Rāsaka the word seems to have different significations It was applied to individual metres as also to short poems themselves as seen from *VJS*. 4 37-38 Several metres are defined as the Rāsakas by Hemacandra at *Chandonuśāsana* 5 3-15 after quoting a stanza, which is also quoted by our commentator, which says that all Jātis may be called Rāsas See Introduction, para 10 Hemacandra, however, (and following him even our author in v 14 above) seems to make a distinction between the Rāsa defined at *Chandonuśāsana* 5 16 and the Rāsaka defined at 5 3 and the following The same appears to be the case with Virahānka, who considers Rāsaka as the name of couplets or triplets or short poems, while he defines the Rāsa (with 16 Mātras in a Pāda) at *VJS* 4 85 Svayambhū is not very clear on the point, but he seems to have used the same term Rāsa for both a short poem and a single stanza which contains 21 Mātrās in a Pāda, with the Yati at the 14th at *Svayambhūchandas* 8 24-25 This latter is identical with Hemacandra's Rāsaka (5 3), while his Rāsa is only as Ardhasama Catuspadī having 7 and 13 Mātrās in its odd and even Pādas This Rāsa of Hemacandra (already defined by our author above in v 14) is identical with Rāvanahastaka defined by him at 6 19 9 Our Rāsaka with 23 Mātrās in a Pāda is identical with that of Hemacandra defined at 5 4 Svayambhū's Rāsaka with 21 Mātrās in a Pāda is called Ābhānaka by *Chandaḥkośa* v 17 A love poem of the Rāsaka class called Sandeśa Rāsaka is published in the Singhi Jain Grantha Mālā No 22, Bombay 1945-46 This contains a large number of stanzas in a metre which is called Rāsaka or Ābhānaka, by the commentator who quotes *Chandaḥkośa* v 17 in support

V 24. 'That is Candralekhikā where there are 1 Sanmātra, 4 Caturmātras and 1 Dvimātra (in a Pāda), and a Dvipadī is that where there are 1 Sanmātra, 5 Caturmātras of which the 1st and the 5th are either Madhya-guru or Sarva-laghu, and a long letter.'

Candralekhikā is really Candralekhā of Hemacandra, *Chandonuśāsana* 4 60, since, the latter's Candralekhikā is an Ardhasama Catuṣpadī with 15 and 10 Mātrās in its odd and even Pādas defined at 6 20 102

As regards the name Dvipadī applied to a metre which is really a Catuspadī, see *Vrttajātisamuccaya*, Introduction, para 5 The illustrations of both Candralekhā and Dvipadī, evidently composed by the author himself as seen from the introduction of the name of the metre, are very beautiful examples of high poetical fancy The former imagines the digit of the moon to be a leaf of the Ketakī flower placed by the lady Night on the deity, namely, the sky which is smeared with a thick paste of musk of darkness and covered with a heap of flowers namely, the stars In the second the moon is conceived as a bull that has drawn out with great force the cart of Light which had sunk deep in the mire of endless and fearful darkness and is now grazing the young shoots of grass in the form of the lustres of the stars, in the pasture land of the sky

Two more metres derived from the Dvipadī are mentioned by the commentator The first is Āranāla whose Pāda is identical with that of the Dvipadī, but it is extended by a long letter at the end, the second is Kāmalekhā whose Pāda, too, is of the same type as that of the Dvipadī, but is devoid of the penultimate short letter which is compulsory in a Dvipadī

V 25 'Rāsāvalaya has 1 Ṣanmātra, 1 Caturmātra which is not a Jagana, 1 Sanmātra and 1 Pañcamātra (in its Pāda), while in a Vastuvādana there occur 1 Sanmātra, 1 Caturmātra which is not a Jagana, another Caturmātra which has a Dvimātra in the middle (i e, is either a Madhya-guru or a Sarva-laghu), yet another Caturmātra which is not a Jagana and 1 Sanmātra (at the end)' Thus the Rāsāvalaya has 21 and the Vastuvadana has 24 Mātrās in its Pāda, respectively According to the commentator Vastuvadana is otherwise called Vastuka and is of 41 kinds according as it contains from 16 to 96 short letters in its four Pādas together Here he quotes 4 stanzas, which are also quoted by Hemacandra at 5 25 com, giving the names of these kinds

V. 26 'Six Caturmātras make Utsāha, the 3rd and the 5th have a Dvimātra in their middle, while the others are not Jaganas Here, generally, in the Catuspadīs, there is a rhyme of the odd and the even Pādas' This stanza defines the last Catuspadī, i e, the Utsāha, with which, however, Hemacandra starts his treatment of the Apabhramśa metres in the fifth chapter of his *Chandonuśāsana* Exceptions to the general rule about the Anuprāsa or the Antya Yamaka are metres like Pañcānanalalitā, Malayamāruta, Rāsa, as also

the Dohaka and its derivatives, where the rhyme is of the even Pādas and rarely also of the odd Pādas among themselves Gāthā and its derivatives are not regular Catuspadīs, though our author has treated them as Catuspadīs all along, and hence there is generally no rhyme in them , there are indeed some exceptions as in the case of the *Ajita-Śānti-Stava* vv 2, 35, 36, 37 (App III), but they are generally rare Anuprāsa is a special feature of Apabhramśa poetry and the Gāthā is essentially a Prākrit metre Even the metres of two Pādas like the Ullāla and others have this peculiarity, as they are Apabhramśa metres

Vv 27-28 · '(There are) two Pañcamātras, 1 Caturmātra and a short letter in the 1st, 3rd and the 5th Pādas, the Caturmātras in the 3rd and the 5th Pādas being only those that have a Dvimātra in their middle, (while) in the 2nd and the 4th Pādas (we have) a pair of Caturmātras and a Trimātra This Mātrā, whose first half consists of (the first) three Pādas and whose 3rd and 5th Pādas rhyme together, is of various kinds' This normal Mātrā of our author does not agree with that of either Hemacandra or the author of the *Chandaḥkandalī* whom the commentator quotes, see Introduction, para 11 The normal Mātrā of the *Chandaḥkandalī* seems to be the same as that of Hemacandra, i e, containing respectively 16, 12, 16, 12 and 16 Mātrās in their Pādas as against that of our author which has 15, 11, 15, 11, and 15 Mātrās, respectively, in their Pādas This is concluded from the word *sama-carana-nihana-tagane* 'in the last tagana, i e, Caturmātra, occurring in the even Pādas', which evidently refers to the 3rd and not the 2nd Caturmātra in those Pādas The five divisions of the normal Mātrā of the *Chandaḥkandalī* are as follows —When the 1st Caturmātra in the 2nd and the 4th Pādas is replaced by a Pañcamātra either severally or jointly, the Mātrā is called Mattabālikā thus having 16, 13, 16, 13 and 16 Mātrās in its Pādas When the 3rd Caturmātra in these same Pādas is similarly replaced by a Trimātra, severally or jointly, it is called Mattamadhukarikā, which has 16, 11, 16, 11 and 16 Mātrās in its Pādas We have probably to read *cagane* for *tagane* in the 3rd line of the quotation from the *Chandaḥkandalī* as *ta* stands for a Pañcamātra and not a Trimātra according to the *Chandaḥkandalī* and the *Kavidarpana* On the other hand, if the two Pañcamātras at the commencement of the 3rd and the 5th Pādas are replaced by two Caturmātras, severally or jointly, it is called Mattavilāsinī whose Pādas have thus 16, 12, 14 12 and 14 Mātrās in them. Similarly, if the Caturmātra in these same Pādas is replaced by a Pañcamātra, severally or jointly, it is called

Mattakarınī, which thus has 16, 12, 17, 12 and 17 Mātrās in its Pādas A promiscuous mixture of the Pādas of all these five kinds gives rise to the Bahurūpā The commentator does not give illustrations of any of these additional varieties of Mātrā

Vv 29-31 · These stanzas define a Satpadī, variously called Ghattā or Chaddanikā, or even a Dhruvā or Dhruvakā according to the commentator, and give six different kinds of it, which, as the commentator observes, are merely illustrative Each of the six is divisible into two equal halves which contain three lines each, having respectively 10, 8, 13 , 12, 8, 13 , 8, 8, 11 , 10, 8, 11 , 12, 8, 11 , and 12, 8, 12 Mātrās None of these types of the Satpadī Ghattā of our author is mentioned by Hemacandra in particular Nor do they appear to have been recorded by the author of the *Chandaḥkandalī* whom the commentator profusely quotes in this connection Only one, i e, the 10, 8, 13 type is known to *Svayambhūchandas* 8 11 It will be noted that in all the six types, the 2nd and the 4th Pādas contain 8 Mātrās only , the 1st and the 3rd contain 8, 10, or 12, while the 3rd and the 6th have 11, 12 or 13 Mātrās in them Of the illustrations, only the first contains the name of the metre and was probably composed by the author The second refers to one Tilakasūri, the 3rd to King Bhīmadeva and 4 to 6 to King Kumārapāla of Ahnilvad They were obviously borrowed from existing literature

V 32 Kīrtidhavala is another Ṣatpadī divisible into two equal halves whose three Pādas respectively contain 14 (6,6,4), 8 (4,4), and 16 (6,6,4) Mātrās in them The peculiarity of this metre is that its 1st Pāda rhymes with the 3rd in both the halves, which by themselves have no common rhyme like the other Ghattās See Introduction, para 12, for other Dhavalas and the significance of the name Dhavala

V 33 'A Vastuvadana or a similar metre coupled with an Ullāla is (called) a Satpada, or a Sārdhacchandas or a Kāvya , and a Mātrā coupled with an Ullāla is (called) Phulla' For the name Kāvya, see Introduction, para 13 The author gives two illustrations for the 1st Dvibhangī, the first contains a Vastuvadana (cf v 25 above) and a Kumkuma Ullāla, while the second contains a Vastuvadana and the Karpūra Ullāla The first is an Utprekṣā of an ocean on the star-lit heaven and the second contains a highly poetical description of a lecturing Sūri The word *ādi* in the expression *vastuvadanādi* in the definition leads the commentator to mention and illustrate other combinations which constitute a Saṭpada, but all of them (Nos 87-94) are bodily reproduced from Hemacandra's *Chandonuśāsana* 4 79 com Two

illustrations are given also of the Phulla, in the 1st a Mātrā of the usual type (15, 11, 15, 11, 15) is coupled with a Kumkuma, while in the 2nd, it is combined with a Karpūra Ullāla The 1st does not contain the name while the 2nd does contain it The word *muggadu* (*mrtasvam*—com) is a Deśī word which occurs in old Rāsas as *mogada*, as my friend Dr. Bhayani tells me Any kind of the Mātrā is allowed for this couplet as the commentator explains on the authority of Manoratha, whom he quotes

V 34 · 'A Śrīdhavala (takes place) with 3 Caturmātras and a Dvimātra in the four odd (Pādas) and with 2 Caturmātras in the even ones each, in it the odd and the even Pādas rhyme And the Dohā and the Samdoha together make a Tarala' Also see Introduction para 14

V 35 'A Vastu (i e, a Vastuvadana) and a Dohā, a Dohā and a Vastuvadana, so also a Dvipadī and a Gīti make a Dvibhangī A Mātrā coupled with a Dohā and the like is Vastu' The author gives illustrations of both the kinds of the Dvibhangī, the first is a quotation from an author called Sūraprabhasūri It seems to be from a *Neminātha-carita* in the Apabhramśa language At the end of the second illustration, the commentator mentions a curious convention according to which some of the words employed in the Dohaka are to be repeated in the following stanza in the Vastuvadanaka metre, but in a reverse order This same convention is observed in the case of the Dvibhangīs called Candrāyana and Candrāyanī as defined by Ratnaśekhara in his *Chandaḥkośa* vv 32 and 39, where a Dohā and a Kāminīmohana or Madanāvatāra and a Gāthā and a Kāminīmohana are coupled together Kundalika of the *Chandaḥkośa* v 31 is only another name of our second Dvibhangī, since Kāvya is a name which is employed by Ratnaśekhara even for the Vastuvadana as shown by me in Introduction, para 13 The convention is not observed in any other Dvibhangīs and it would seem that it applies only to those Dvibhangīs where a Dohā or a Gāthā is employed first and is coupled with a longer metre like the Vastuvadana following next The typical Dvibhangī illustrated by Hemacandra at *Chandonuśāsana* 4 78 is a pair of a Dvipadī and a Gīti and is the same as our third Dvibhangī Hemacandra has introduced the name Dvibhangī in his illustration while our author has not done so, and rightly so, because he does not consider the word as a proper name of a metre The author's words *taha ya* are interpreted by the commentator to mean that a Dvibhangī is possible even by a combination of any other two metres, and by way of illustration gives one resulting from a Gāthā and a Bhadrikā Gīti Hemacandra has

mentioned and also illustrated this particular Dvibhangī on 4 79, which then is followed by 6 others These last are bodily reproduced by our commentator under the Ṣatpadīs while commenting on v 33, with a slight change in the order of the illustrative stanzas, where those that have a Kumkuma occur first, while those that have a Karpūra occur next

The concluding portion of v 35 defines the well known Dvibhangī, which has a specific name, viz, Vastu, and, further, which has 9 Pādas or is a Navapadī It is a combination of a Mātrā and a Dohaka or its derivatives, Avadohaka and Upadohaka This Dvibhangī is also known as the Radda and is defined by Virahānka at *VJS* 4 30-31, *Prākrta Paingala* I 133-143, *Chandaḥkośa* v 34 and Hemacandra, *Chandonuśāsana* 5 23 Our author's illustration is a beautiful example of a Paramparita Rūpaka on the Full Moon, who is variously conceived as a white parasol, a lion, a mirror, a lotus, a jar of nectar, a flower and a bulbous root

V 36 'A Dohaka and a Ghattā make a Dvibhangī, and a Vastu coupled with an Ullāla becomes a Tribhangī, while a pair of the Khandas and a Gīti make (a Tribhangī called) Dvipadīkhanda' The illustration of the first Dvibhangī is a quotation from one Tilakasūri and it mentions a monk called Sūraprabhasūri and a king of Mālava, that of the second Dvibhangī is a description of the advent of the rainy season as a performance staged in honour of King Ananga For the word Dvipadī occurring in the name of the second Tribhangī, see Introduction, para 14

V 37 'A pair of Ghattās is another Dvibhangī, a Tribhangī is a Dvipadī, a Khanda and a Gīti A quartet of the Paddhatikā and other metres is a Kadava and a collection of these last is a Sandhi' The author's illustration of the Dvibhangī is in praise of King Kumārapāla and so is also the illustration of the Kadavaka The illustration of the Tribhangī is a description of the Spring season At the end of his commentary on v 37 2, the commentator states that a similar Tribhangī having 12 Pādas can be had with any other metres which are pleasant to the ear As an illustration, he quotes a triplet which is also given by Hemacandra on *Chandonuśāsana* 4 80 As he also points out, all the Dvibhangīs and Tribhangīs are technically known as the Śīrsakas, for which see Hemacandra, *Chandonuśāsana* 4 76-83.

UDDESA III

V 1 *Salakkha-lakkhanayam* 'together with their Laksya and Laksana i e, together with their names and the definitions which would serve also as the illustrations In the Mātrā Vrttas the defining verse was not also the illustrating one, as it is going to be in the Varna and the Ubhaya Vrttas This was so, because the Mātrā Vrttas cannot be properly understood without having full examples of them before us Their rhythm is not fixed since a long letter may be substituted by two short ones in them and vice versa This seems to be the meaning of the commentator's words *patana-samyogayor abhāvāt* For the use of the technical name Vrtta and Jāti, see Introduction, para 15

V 3 'Among them in the Sama Vrtta, there are 24 classes of a Catuspadī, beginning with (Uktā) which has only a single letter (in its Pāda) and ending with (Utkrti) which has 26 letters (in a Pāda) Thereafter the Śesa (Vrttas) and then the Dandakas' For the distinction between the Śesa Vrttas and the Dandakas, see Introduction, para 15 end

UDDEŚA IV

V 1 This metre, namely, Gī, is called Gau by Virahānka (*VJS* 5 1) and Śrī by Pingala and Hemacandra

V 2 This is called Nau by *VJS* 5 2

V 8 Jayā is not mentioned by any one else,

V 19 For a discussion of the signification of the name Vitāna see Introduction paras 16 and 17

V 21 This Makaralatā with *ma, na* and *ya* Ganas is not mentioned by others, Hemacandra at *Chandonuśāsana* 2 102 mentions another Makaralatā which has the *ta, na* and *ma* Ganas and which is called Kanakalatā by Bharata 32 200

V 33 Cittā is rendered by the commentator by Sanskrit Citrā, but this seems to be a mistake as seen from v 73 below Others call this metre Vrttā or Vrntā

V 40 See Introduction para 17 conclusion, for the signification of the word Upajāti

V. 48 Priyamvadā has the Ganas *ja-bha-ja-ra*, the Priyamvadā of Hema-

candra (2 174) and Kedāra (*Vṛttaratnākara* 3 55) has *na-bha-ja-ra* Ganas and is also called Mattakokila by Jayakīrti (2 133).

V 60 Our commentator spells the word as Praharanakalikā like Jayakīrti 2 173 and *Ratnamañjūṣā* 6 22

V 68. Our author does not mention the Yati after the 7th letter in this metre as is done by others Pingala calls it Candrāvartā and *Ratnamañjūṣā* calls it Candravartman

V 69 The metre Tonaka seems to be known to the Jain Tradition only, it is mentioned by Hemacandra 2 254 and Svayambhū 1 16

V 73 This is Citrā proper, see above on v 33 Citra (neuter) is different, see v 75 below

V 76 Asvagati is otherwise called Asvakrāntā by Virahānka (*VJS*, 3 32-33), Padmamukhī by Jayakīrti (*JK* 2 199), Sangatā by Hemacandra (2 265) and Nīla by *Prākṛta Paingala* 2 170

V 89 The text seems to read *vittā* and not *cittā* as the commentator does, the former is the name given to it by others

V 94 Both the commentator and the author read Bhadraka and not Madraka as Hemacandra and others do

V 95 This Citraka is not mentioned by any other author, the Citraka of Hemacandra (2 362) and Jayakīrti (2 251) has the *na* as the 4th Gana in the place of our author's *ja* Gana

V 97 Only Bharata (16 103-104) and Hemacandra (2 367) mention this metre, besides our author

V 103 The ms clearly reads *mālāvittam* in both the text and the commentary Hemacandra calls it Mālācitra at 2 381 Mālāvitta of Jayakīrti (2 266) is different

V 104 The name Śesa Jāti must have been applied to all metres which were lomger than the metres of the Utkrti class, till the adoption of the Dandaka into the fold of the Sanskrit Varna Vrttas See Introduction para 15 After that, by convention, a few longer metres which did not contain the repetition of the same Trika or Aksara Gana, as in the Dandaka, came to be regarded as the Śesa Vrttas They are called Mālā Vrttas by Jayakīrti at 1 19 and are unknown to Pingala and the followers of his school

V 105 The early Dandaka seems to have been characterized by the Ra-gana (SIS) Virahānka mentions only one Dandaka where after the initial 6 short letters, 10 Raganas are used in each of its four Pādas,

but he permits any number of these Ganas, if the same number of them is employed in all the Pādas Actually, his commentator, states how other teachers permit a Dandaka with 7 or 9 or 11 Raganas in it The shortest seems to be one with 7 and was called Candavrsti-prapāta, Candavrsti-prayāta or merely Candavrsti The longest contained 16 of them and was known as Bhujanga as the commentator tells us The author mentions only Śankha as the last containing 14 Raganas

V 107 Pracitaka is a common name applied to any Dandaka which contains 7 Trikas of the same kind except the Ragana (and, of course, the Magana and the Nagana whose employment cannot introduce any variety and, therefore, cannot be a source of any Varna, Sangīta) coming after the initial 6 short letters See *Music and Metres*, p 202 This last, namely, the use of 6 short letters at the commencement, appears to be an old characteristic of the metre, even though Dandakas with 3, 4, 5, or even 7 short letters at the commencement are found to exist; see *Jayadāman*, p 147-148 Pingala at *Chandassūtra* 7 32-35, mentions only one Dandaka, namely, the *Candavrstiprapāta* and gives the common name Pracita to any other Dandaka His commentator Halāyudha, however, restricts this name only to those Dandakas which contain a smaller or larger number of Raganas, but this is against the practice of the later prosodists, who reserve the name for any Dandaka which does not contain the Raganas Varāhamihira knew and employed these Dandakas in his *Brhat Samhitā* ch 103, but he uses two more, Varnaka and Samudra According to his commentator, Utpala, the two ancient prosodists, *Rāta* and *Māndavya* admitted only seven Dandakas of which the first is called Suvarna by them, this is the same as the *Candavrstiprayāta* of others. Pingala himself at 7 34, mentions that these two authors did not agree with him about the name of the Dandaka

Vv 108-109 Our author mentions two more Dandakas which are based on an alternative succession of any number of short and long letters in a Pāda, provided, of course, the same number is employed in all the Pādas These two are mentioned only by Svayambhū and Hemacandra, besides by our author Jayakīrti's treatment of this metre, namely, the Dandaka, is more interesting (cf *JK* 6 33-34), as he describes its varieties in consonance with the actual practice of his day in the Karnataka, rather than in a purely conventional manner This peculiar metrical device is the ruling factor of the Nārācas in the *Ajita-Śānti-Stava* for which see App III, Note on v 14

Vv 110-117 These 8 verses define the 8 well known Ardhasama Varna Vrttas, some of which at least show the basic rhythm of the *Vaitālīya* in a slightly changed form; see my remarks on these at *Jayadāman,* Introduction, para 16

Vv. 118-120 The Visama Vrttas are generally divided into four groups, namely, the Vaktra, the Padacaturūrdhva, the Udgatā and the Upasthitapracupita See Introduction to *Jayadāman,* paras 12-15 The metres of the first group have the same number of letters in all their Pādas, but the order of short and long letters may differ, particularly in the case of the 2nd, 3rd and the 4th letters The last 3 letters of the 3rd and the first 2 letters of the 4th Pāda of v 118 are not quite intelligible The signification and significance of the terms *Pathyā, Capalā* and *Vipulā* is not very clear to me, particularly in relation to the same terms when applied to a Gāthā

'A Vaktra is that metre of the *Anustubh* class, where (in each Pāda) any Trika except *na* (III) and *sa* (IIS) may occur after the first letter, a Yagana (ISS) must occur after the 4th letter and the 1st and the last letter may be either short or long (It becomes) a Pathyā Vaktra if a Jagana (ISI) is substituted for the Yagana in the even Pādas, the same is Viparīta Pathyā, if the Jagana (is substituted) for the Yagana in the odd Pādas and the Yagana (is retained) in the even ones That same (i e, Viparīta Pathyā) again becomes a Capalā, when its Jagana (in the odd Pādas) is replaced by a Nagana (after the 4th letter) That is (called) Vipulā Vaktra in whose even Pādas, the 7th letter is always short'

It will be seen that in a Vaktra, the structure of the even Pādas is restricted to a Yagana or a Jagana in repect of the 5th, the 6th and the 7th letters Again, in each Pāda, whether odd or even, the 1st letter as well as the last one may either be a short or a long one, and the next 3 letters, i e, the 2nd, the 3rd and the 4th may be represented by any of the eight Trikas of Ganas except the *na* and the *sa* Gaṇas Pingala prohibits even the *ra* Gana for these same letters in the even Pādas at *Chandassūtra* 5 11 Thus absolute freedom of choice is left only in the case of the 5th, the 6th and the 7th letters in the odd Pādas only Any one of the 8 Ganas may be employed for these letters, but the employment of the different Ganas gives them different names It is called a Vaktra if the Yagana is used for them, provided the same Yagana is used also for the same letters in the even Pādas, but it is called a Pathyā Vaktra if a Jagaṇa is used

for the Yagana in the even Pādas If a Jagana is used for the 5th, the 6th and the 7th letters in the odd Pādas, and when the Yagana is retained in the even Pādas as in the ordinary Vaktra, it is called a Viparīta Pathyā Vaktra If a Magana is employed for them and if the 7th letter is short in the even Pādas, i e, when it behaves like a Pathyā Vaktra in respect of its even Pādas, having a Jagana to represent its 5th, 6th and 7th letters (it must be remembered that no other Ganas except *ya* and *ja* are possible here according to vv 118-119), it is called a Ma-Vipulā Vaktra, similarly, if any of the other five Ganas, namely, the *bha*, *ra* *sa*, *ta* and *na*, is employed for these letters in the odd Pādas, it is respectively called Bha-Vipulā, Ra-Vipulā, Sa-Vipulā, Ta-Vipulā and Na-Vipulā Vaktras It will be seen that in the last six cases, namely, the Ma to Ta Vipulas a new name, i e, Vipulā, is adopted, which is common to them all, the earlier three names, viz, Pathyā, Viparīta Pathyā and Capalā being inapplicable and reserved for certain varieties only Hence a definition is newly coined for Vipulā in v 120 *cd* A Vipulā Vaktra is that in which the 7th letter of the even Pādas is short, but this definition is applicable even to the Pathyā Vaktra and so we must understand Vipulā to be a wider term and not coextensive with Pathyā Vipulā is thus to be applied to all other cases of Vaktra which are not covered by Pathyā In short, Pathyā is only a kind of Vipulā—to be exact—a Ya-Vipulā, but it has been given a special name Pathyā See the remarks of the commentator on v 120

V 121 In the opinion of Saitava, a Vaktra becomes a Vipulā Vaktra when the 7th letter is short in all the four Pādas This particular variety is however, included in the Ta, Na and Bha Vipulās, where the last letter of these Ganas (i e, the 7th of the Pāda) is necessarily short There is one more variety which is not covered by our author's scheme of Vipulās, it is the Ja-Vipulā, namely, the one in which the 5th, 6th and 7th letters in all the Pādas are represented by a Jagana, instead of by the usual Yagana These six Vipulās, viz, those that have any one of the six Trikas out of the eight (excluding the Ya and the Ja Ganas), are mentioned also by Hemacandra at *Chandonuśāsana* 3 39, but other writers like Pingala (5 19), Jayadeva (*JD* 5 12-15), Jayakīrti (*JK* 4 8-11), Kedāra (VR 2 27-30), *Jānāśrayī* 2 28, and *Ratnamañjūsā* 4 20 mention only four, excluding the Ma-Vipulā and Sa-Vipulā These are, however, added by Halāyudha on *Chandassūtra* 5 19 The remarks of *Svayambhūchandas* 3 10 are very interesting He says —'Vipulā is of four kinds according to Saitava's view; (it)

is of eight kinds (in the opinion of) Pingala Who is able to define it in detail ?' His statement that Saitava admitted only four Vipulās is quite correct, since the 7th letter can be short in the odd Pādas, only when the *bha, ta, ja* and *na* Ganas are used for the three letters (5th, 6th and 7th) and these alone make the Vaktra a Vipulā But his remarks about Pingala are not quite accurate, for, in addition to the six Vipulās of our author, we may admit the Ja-Vipulā on the strength of the word *ca* in Sūtra 5 19 (even though Halāyudha understands only the Ma-Vipula and the Sa-Vipula by the force of the same word), yet we can have only seven Vipulās, the Ya-Vipulā being expressly called by him the Pathyā in Sūtra 5 14 Svayambhū's treatment of the metre is much different, he mentions only five kinds of it, namely, Vaktra, Suvaktra, Pathyā, Pathyā Vaktra and Capalā Pathyā In a Vaktra, the 5th is a short letter and is followed by three long ones, in a Suvaktra, both the 5th and the 7th are short (the 6th and the 8th being long) In a Pathyā the odd Pādas are like those of the Vaktra and the even ones like those of the Suvaktra, while, in the Pathyā Vaktra just the opposite takes place, i e , the even Pādas are like those of the Vaktra and the odd ones like those of the Suvaktra In the Capalā Pathyā, the 5th, 6th and the 7th letters are short in the odd Pādas, while the 5th and the 7th alone are short in the even ones (the 6th and the 8th being long as in the case of the Pathyā) Here in the *Kavidarpana,* the six Vipulās are defined and illustrated in vv 122-127 Illustration 122 1, 124 1, 125 2, 3, and 127 1, 2, 3 are quoted by Halāyudha and even by Hemacandra, while 125 1 and 127 1 are given by Hemacandra alone 126 1 seems to be reproduced from Halāyudha, 123 3 and 127 5 are from Māgha (2 44, 49), 123 1 is found even in the Kāvyaprakāsa and 122 3 is certainly from the Uttararāmacarita of Bhavabhūti 124.2 is already quoted in the *Dhvanyāloka* (NSP ed), p 49

V 128 This verse defines the Visama Vrtta called Padacaturūrdhva and the commentator supplements by defining the Pratyāpīda, Āpīda, Kalikā, Lavalī and Amrtadhārā, all of which are obtained by a little manipulation from the Padacaturūrdhva

Vv 129-130 These two stanzas similarly define the Udgatā and the Upasthitapracupita, both of which are Visama Vrttas Even here, the commentator defines the derivatives of these two, they are thus Saurabhaka and Lalita from the former and Vardhamāna and Śuddhavirādrsabha from the latter Two more Visama Vrttas, namely, Saumyā and Jyotis are given by the commentator, In the former, the

first half contains all long letters, and the second half has all short ones In the latter, the position is exactly opposite, cf Pingala, *Chandassūtra* 4 50, 51 for the last two metres Saumyā is otherwise called Anangarkrīdā by others

UDDEŚA V

V 1 Vaitālīya group belongs to the category of Ubhayachandas, this chapter treats of these metres 'In the odd Pādas 6 Mātrās, in the even ones 8 Mātrās, thereafter, a Ragana (SIS), a short and a long letter (in both) That is the Vaitālīya In the 8 Mātrās (of the even Pādas) 6 short letters in succession must not occur, in both (again) an even Mātrā must not combine with the successor (so as to form a long letter)'

V 2 'The Ancients call that itself Aupacchandasaka when a Yagana stands at the end of the Ragaṇa' In other words, Vaitālīya becomes Aupacchandasaka by the addition of a long letter at the end of every Pāda Some authors spell the name as Aupacchandasika

V 3 '(It itself becomes) Āpātalikā owing to a Bhagana and two long letters (following it), in place of the Ragana, a short and a long letter)'

V 4 'If a long letter is introduced after 3 Mātrās in the even Pādas (of a Vaitālīya), it is called Prācyikā' This same applies to the Aupacchandasaka and the Āpātalikā also, so that we have three kinds of the Prācyikā, which is also known as Prācyavṛtti

V 5 'It is called Udīcyikā if a long letter is similarly introduced after the initial Mātrā in the odd Pādas' The reading of the manuscript is corrupt, *visame* being expected in place of *samesu* In Udīcyikā the even Pādas are those of a Vaitālīya itself Like the Prācyikā this too is of three kinds, being possible in the case of the Aupacchandasaka and the Āpātalikā The metre is otherwise known as Udīcyavṛtti

V 6 'Similarly, a mixture of the Pādas of these two earlier metres (Prācyikā and Udīcyikā) is called Pravṛttaka' This too is of three kinds, being possible in the Vaitālīya as well as in the Aupacchandasaka and the Āpātalikā

V 7 'Aparāntikā arises from the even Pādas of all (these Metres)' This metre is naturally a Mātrā-Sama Vṛtta and can be had from the three main metres as also from their derivatives Thus we get three

Aparāntıkās from the three Prācyıkās, but not from the Udīcyıkās and Pravṛttakas, since the even Pādas in the case of these two latter are identical either with those of the three main metres or with those of the three Prācyıkās, so in all we have only six kinds of the Aparāntıkā

V 8 'Cāruhāsinī (similarly) arises from the odd Pādas (of all these metres)' This, too, is a Mātrā-Sama Vrtta and can be had in a similar manner from the three main metres and from the Udīcyikās In the case of the Prācyikā and the Pravrttaka, their odd Pādas are identical either with those of the main metres or with those of the Udīcyikās So this too is of six kinds only

V 9 'That is Daksınāntıkā, where there stands a long letter after the first Mātrā in all the Pādas' Thus we may get three Dakṣināntikās from the three main metres, three from the three Prācyikās, none from the Udīcyikās and Pravrttakas as these are included in the three which we get from the main metres, six from the six Aparāntikās (i e those which are obtained from the three main metres and from the three Prācyikās) and only three from the three Cāruhāsinīs derived from the three main metres, thus we have only 15 kinds of the Daksināntikās

V 10 'Clever men should know that any metre is called Gāthā when it has a smaller or larger number of letters in its Pādas, or has a smaller or larger number of Pādas in it (as compared with those that have been described so far) among the three kinds of metres, and which has not been also defined by (prosodists like) Jayadeva and others

V. 11 'The number of letters in a metre is obtained by deducting the number of long letters from the number of Mātrās in it, the number of long letters is obtained by deducting the number of letters from them and the number of short letters is obtained by deducting twice the number of long letters from them' The verse seems to be out of place here, since the next chapter deals with the six Pratyayas

UDDEŚA VI

Vv 1-3 'This chapter treats of the Pratyayas which are six in number and are enumerated in the first stanza. The commentator explains the word Pratyaya as *pratīti-jananāt pratyayāḥ* 'It is called Pratyaya because it causes conviction' They are, so to say, proofs which show the correctness of a statement about the numbers and forms connected

with the different aspects of a metre Our author's treatment of the topic is, however, very perfunctory, he explains only two, namely, Prastāra and Samkhyā, out of the six Pratyayas Virahānka has given eight different kinds of a Prastāra out of which our author gives only one, namely, the Samudra, which is given at *VJS.* 6 20-22 and for which see Introduction to the new edition of the work, para 10 In v 3 the Samkhyā of the Mātrā Vrttas only is explained, for which see *VJS* 6 49 and its Introduction, para 17 In his introduction to v 3 the commentator clearly says that the author has neglected the three Pratyayas, namely, Nasta, Uddista and Lagakriyā owing to *Prakriyā-gaurava* As regards Adhvan, we do not know what our author had to say; the commentator merely observes at the end of his commentary on v 3 *jātyadhvayogas tu vrttādhvayogatulya eva iti noktaḥ* 'The *adhvayoga* of the Jātis is similar to that of the Vrttas and so it is not mentioned' But where is the Vrtta-adhvayoga explained ? Is a verse missing from our manuscript like the concluding colophon ?

NOTES TO APP I—*Gāthālaksana*

V. 4 . This is found at Bharata's *Nātyaśāstra* 18 6, it was probably borrowed by Nanditādhya from it

V. 39 Cf · *PC* 49 4 8, this latter seems to be a close imitation of our passage

V 56 This is from the *Karpūramañjarī* II 49

Vv. 16, 74, 78 and 80 are quoted without mentioning the source in the commentary on the *Sandeśarāsaka* (*SR.*) edited by Dr H C Bhayani in the Singhi Jain Granthamala, Bombay 1945, on pp 2, 9, 49 and 37 respectively. The name Vastuka seems to be given to the strophic couplet at *SR.* 92 and 94, but according to both *N.* 80 and *CK* 13 it is the name of the first member of it and is alternately called a Rodaka

In this connection it is interesting to note that on *SR.* 19, the commentator quotes a definition of the strophic couplet Raḍḍā in which the name Nanditādhya occurs, but it is not found in the work before us: It is as follows .—

जासु विरयणि हुति पय पंच । पढमं चिय पनरह य ।
बीय चारि गारह निरुद्द(त्त)उ ॥
तह तीयइ पंचदह । रड्डुभेउ जाणहु सु सुद्धउ ॥
करहिय मोहिणि मियनणि । राहासेणु(णि) मुणिंदु ॥
अंतिहिं दोहउ जसु हवइ । कवि नंदड्डु भणंति ॥

Notes on App. II—*Chandaḥkośa.*

Vv. 7, 16, 17, 21, 26, 32, and 41 of the *Chandaḥkośa* are quoted in the commentary on *SR* pp 69-70, 10, 12, 15, 46, 32 and 42-45 respectively, without mentioning the source

V 7. In the definition quoted in the commentary on *SR*. 170-171 this stanza is reproduced, but with the word *nandinī* substituted for the word *totaka*, *nandinī* is also the name used by the author of the *SR* in v. 170 of the work on p 69 and 70 according to his usual practice

Vv 10, 32 and 39 · Kāminīmohana is another name of Madanāvatāra for which see *KD*. 2 22

Vv 12, 29 and 31 For the Ullāla see Introduction, para 8

V. 17 This Rāsaka-Ābhānaka is also called Catuṣpadikā at *SR* 86-87

V 26 *SR* 113 employs the name Cūdillau, which word therefore seems to have been substituted for Cūliyau in *CK* 26 by the commentators This same stanza of *SR* (113) mentions also Khadahadau and Gāhā as the metres of vv 115 and 116 respectively The commentator on this stanza quotes a definition whose wording resembles that of *Chandaḥkośa*, cf *CK* v 7 But CK does not mention this metre at all On the other hand *VJS* 4 73-75 gives the name Khadahadaka to a strophic couplet made up of a stanza in the Bhramarāvali metre and a Gāthā Bhramarāvali is the name of the metre which is here called Khaḍahadaka both by *SR* and its commentators Perhaps even here as in the case of the Dvipadī, the name is transferred from the strophic couplet to its first member Bhayani, however, in his introduction to *SR* p. 69 thinks that the author of the poem has here conformed to the definition of *VJS* and not with the one quoted in the commentary, since the two stanzas 115 and 116 form a syntactical unit and also because they obviously imitate the wording of *VJS* 4 74-75 Yet we must not neglect the fact that the author of *SR* himself mentions the Khadahadaya and the Gāthā as two separate metres of vv. 115 and 116 in v 113 according to his usual practice This shows that Khaḍahadaya is separate from the Gāthā and is the name of a single stanza.

The definition quoted by the commentators mentions Atıvallabhā as another name of the Khadahadaka It ıs as follows —

सगणा इय वीस य छदु धुवं
लहु चालिस वीस गुरू सुमणोहरयं ।
खडहडुयनामहि निच्च पसिद्धपय
अइवल्लहु नामि दुईय य त कहिय ॥

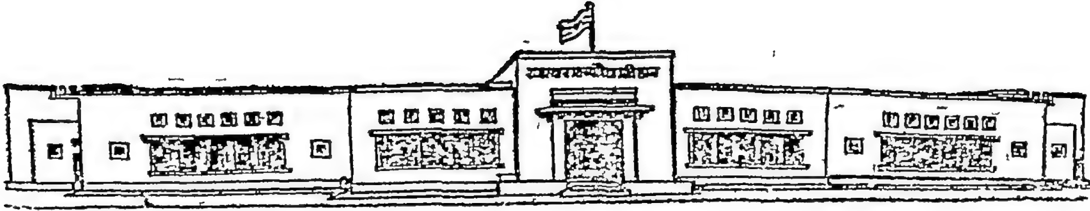


राजस्थान सरकार

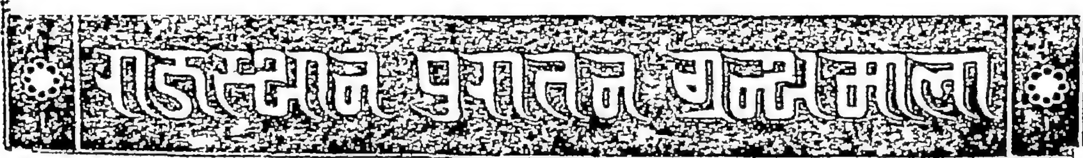
राजस्थान प्राच्यविद्या प्रतिष्ठान

(Rajasthan Oriental Research Institute)

जोधपुर



सूची-पत्र



प्रधान सम्पादक–पद्मश्री जिनविजय मुनि, पुरातत्त्वाचार्य

अप्रेल, १९६३ ई०

राजस्थान पुरातन ग्रन्थ-माला

प्रधान सम्पादक—पद्मश्री मुनि जिनविजय, पुरातत्त्वाचार्य

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प्रकाशित ग्रन्थ

१. संस्कृत

१ प्रमाणमंजरी, तार्किकचूडामणि सर्वदेवाचार्यकृत, सम्पादक – मीमासान्यायकेसरी पं० पट्टाभिरामशास्त्री, विद्यासागर। मूल्य—६ ००

२ यन्त्रराजरचना, महाराजा सवाईजयसिंह-कारित। सम्पादक—स्व० प० केदारनाथ ज्योतिर्विद्, जयपुर। मूल्य—१ ७५

३. महर्षिकुलवैभवम्, स्व० प० मधुसूदन ओझाप्रणीत, भाग १, सम्पादक—म० म० प० गिरिधरशर्मा चतुर्वेदी। मूल्य—१०.७५

४ महर्षिकुलवैभवम्, स्व० पं० मधुसुदन ओझा प्रणित, भाग २, मूलमात्रम् सम्पादक—प० श्री प्रद्युम्न ओझा। मूल्य—४.००

५ तर्कसंग्रह, अन्नंभट्टकृत, सम्पादक—डॉ. जितेन्द्र जेटली, एम.ए, पी-एच डी., मूल्य—३.००

६. कारकसंबधोद्योत, प० रभसनन्दीकृत, सम्पादक—डॉ० हरिप्रसाद शास्त्री, एम. ए., पी-एच. डी.। मूल्य—१ ७५

७. वृत्तिदीपिका, मौनिकृष्णभट्टकृत, सम्पादक—स्व.पं. पुरुषोत्तमशर्मा चतुर्वेदी, साहित्याचार्य। मूल्य—२ ००

८. शब्दरत्नप्रदीप, अज्ञातकर्तृक, सम्पादक—डॉ. हरिप्रसाद शास्त्री, एम ए, पी-एच.डी। मूल्य—२.००

९. कृष्णगीति, कवि सोमनाथविरचित, सम्पादिका—डॉ. प्रियबाला शाह, एम. ए., पी-एच. डी., डी लिट्। मूल्य—१.७५

१० नृत्तसंग्रह, अज्ञातकर्तृक, सम्पादिका—डॉ. प्रियबाला शाह, एम ए, पी-एच. डी., डी लिट्। मूल्य—१ ७५

११. शृङ्गारहारावली, श्रीहर्षकविरचित, सम्पादिका—डॉ. प्रियबाला शाह, एम ए., पी-एच डी, डी.लिट्। मूल्य—२.७५

१२ राजविनोद महाकाव्य, महाकवि उदयराजप्रणीत, सम्पादक—पं० श्रीगोपालनारायण बहुरा, एम. ए., उपसञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर। मूल्य—२.२५

१३ चक्रपाणिविजय महाकाव्य, भट्टलक्ष्मीधरविरचित, सम्पादक—केशवराम काशीराम शास्त्री मूल्य—३.५०

१४. नृत्यरत्नकोश (प्रथम भाग), महाराणा कुम्भकर्णकृत, सम्पादक—प्रो रसिकलाल छोटालाल पारिख तथा डॉ० प्रियबाला शाह, एम. ए., पी-एच. डी., डी लिट्। मूल्य—३ ७५

१५. उक्तिरत्नाकर, साधुसुन्दरगणिविरचित, सम्पादक—पद्मश्री मुनि श्रीजिनविजयजी, पुरातत्त्वाचार्य, सम्मान्य सञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर। मूल्य—४ ७५

१६. दुर्गापुष्पाञ्जलि, म०म० प० दुर्गाप्रसादद्विवेदिकृत, सम्पादक—प० श्रीगङ्गाधर द्विवेदी, साहित्याचार्य। मूल्य—४ २५

१७ कर्णकुतूहल, महाकवि भोलानाथविरचित, सम्पादक—प० श्रीगोपालनारायण बहुरा, एम. ए., उपसञ्चालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर। इन्हीं कविवर की अपर कृति श्रीकृष्णलीलामृतसहित। मूल्य—१ ५०

१८ ईश्वरविलासमहाकाव्यम्, कविकलानिधि श्रीकृष्णभट्टविरचित, सम्पादक—भट्ट श्रीमथुरानाथशास्त्री, साहित्याचार्य, जयपुर। मूल्य—११ ५०

१९. रसदीर्घिका, कविविद्यारामप्रणीत, सम्पादक—प० श्रीगोपालनारायण बहुरा, एम.ए. उपसंचालक, राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर। मूल्य—२.००

२०. पद्यमुक्तावली, कविकलानिधि श्रीकृष्णभट्टविरचित, सम्पादक—भट्ट श्रीमथुरानाथ शास्त्री, साहित्याचार्य। मूल्य—४.००

२१. काव्यप्रकाशसंकेत, भाग १ भट्टसोमेश्वरकृत, सम्पादक–श्रीरसिकलाल छो० पारीख, मूल्य–१२ ००
२२. ,, भाग २ ,, ,, मूल्य–८.२५
२३. वस्तुरत्नकोष, अज्ञातकर्तृक, सम्पा०–डॉ० प्रियबाला शाह। मूल्य–४-००
२४. दशकण्ठवधम्, प० दुर्गाप्रसादद्विवेदिकृत, सम्पादक–पं० श्रीगङ्गाधर द्विवेदी। मूल्य–४.००
२५. श्री भुवनेश्वरीमहास्तोत्रम्, सभाष्य, पृथ्वीधराचार्यविरचित, कवि पद्मनाभकृत, भाष्य-सहित पूजापञ्चाङ्गादिसंवलित। सम्पादक–पं. श्रीगोपालनारायण बहुरा। मूल्य–३ ७५
२६. रत्नपरीक्षादि सप्त ग्रन्थ संग्रह, ठक्कुर फेरू विरचित, सशोधक–पद्मश्री मुनि जिनविजयजी, पुरातत्त्वाचार्य। मूल्य–६.२५
२७. स्वयंभूछन्द, महाकवि स्वयभूकृत, सम्पा० प्रो० एच डी वेलणकर। मूल्य–७.७५
२८ वृत्तजातिसमुच्चय, कवि विरहाङ्करचित, ,, ,, ,, मूल्य–५ २५
२९. कविदर्पण, अज्ञातकर्तृक, ,, ,, ,, मूल्य–६.००

२. राजस्थानी और हिन्दी

३० कान्हडदेप्रबन्ध, महाकवि पद्मनाभविरचित, सम्पादक–प्रो० के.बी. व्यास, एम. ए। मूल्य–१२.२५
३१. क्यामखां-रासा, कविवर जान-रचित, सम्पादक–डॉ दशरथ शर्मा और श्रीअगरचन्द नाहटा। मूल्य–४.७५
३२. लावा-रासा, चारण कविया गोपालदानविरचित, सम्पादक–श्रीमहतावचन्द खारैड। मूल्य–३.७५
३३. बांकीदासरी ख्यात, कविराजा बांकीदासरचित, सम्पादक–श्रीनरोत्तमदास स्वामी, एम. ए., विद्यामहोदधि। मूल्य–५ ५०
३४. राजस्थानी साहित्यसग्रह, भाग १, सम्पादक–श्रीनरोत्तमदास स्वामी, एम ए.। मूल्य–२.२५
३५. राजस्थानी साहित्यसग्रह, भाग २, सम्पादक–श्रीपुरुषोत्तमलाल मेनारिया, एम. ए., साहित्यरत्न। मूल्य–२ ७५
३६. कवीन्द्र कल्पलता, कवीन्द्राचार्य सरस्वतीविरचित, सम्पादिका–श्रीमती रानी लक्ष्मीकुमारी चूडावत। मूल्य–२ ००
३७. जुगलविलास, महाराज पृथ्वीसिंहकृत, सम्पादिका–श्रीमती रानी लक्ष्मीकुमारी चूडावत। मूल्य–१ ७५
३८. भगतमाळ, ब्रह्मदासजी चारण कृत, सम्पादक–श्री उदैराजजी उज्ज्वल। मूल्य–१ ७५
३९ राजस्थान पुरातत्त्व मन्दिरके हस्तलिखित ग्रथोंकी सूची, भाग १। मूल्य–७ ५०
४०. राजस्थान प्राच्यविद्या प्रतिष्ठानके हस्तलिखित ग्रन्थोंकी सूची, भाग २। मूल्य–१२ ००
४१. मुंहता नैणसीरी ख्यात, भाग १, मुहता नैणसीकृत, सम्पादक–श्रीबद्रीप्रसाद साकरिया। मूल्य–८ ५०
४२. ,, ,, ,, ,, २, ,, ,, ,, मूल्य–९ ५०
४३ रघुवरजसप्रकास, किसनाजी आढाकृत, सम्पादक–श्री सीताराम लाळस। मूल्य–८ २५
४४ राजस्थानी हस्तलिखित ग्रन्थ-सूची, भाग १ सं पद्मश्री मुनि श्रीजिनविजय। मूल्य–४.५०
४५ राजस्थानी हस्तलिखित ग्रन्थ-सूची, भाग २—सम्पादक–श्री पुरुषोत्तमलाल मेनारिया एम ए., साहित्यरत्न। मूल्य–२ ७५
४६ वीरवाण, ढाढी बादरकृत, सम्पादिका–श्रीमती रानी लक्ष्मीकुमारी चूडावत। मूल्य–४ ५०
४७. स्व० पुरोहित हरिनारायणजी विद्याभूषण-ग्रन्थ-सग्रह-सूची, सम्पादक–श्रीगोपाल नारायण बहुरा, एम ए. और श्रीलक्ष्मीनारायण गोस्वामी, दीक्षित। मूल्य–६.२५
४८. सूरजप्रकास, भाग १–कविया करणीदानजी कृत, सम्पादक–श्री सीताराम लाळस। मूल्य–८.००
४९ ,, ,, २ ,, ,, ,, ,, मूल्य–९.५०
५० नेहतरग, रावराजा बुधसिह कृत—सम्पादक–श्री रामप्रसाद दाधीच एम.ए. मूल्य–४.००
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प्रेसों में छप रहे ग्रंथ

संस्कृत

१. शकुनप्रदीप, लावण्यशर्मरचित, सम्पादक–पद्मश्री मुनि श्रीजिनविजयजी ।
२. त्रिपुराभारतीलघुस्तव, धर्माचार्यप्रणीत, सम्पादक–पद्मश्री मुनि श्रीजिनविजयजी ।
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४. बालशिक्षाव्याकरण, ठक्कुर सग्रामसिंहरचित, सम्पा०–पद्मश्री मुनि श्रीजिनविजयजी ।
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११ एकाक्षर नाममाला—सम्पादक–मुनि श्री रमणीकविजयजी ।
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१३ इन्द्रप्रस्थप्रबन्ध, सम्पा०–डॉ. श्रीदशरथ शर्मा ।
१४. हमीरमहाकाव्यम्, नयचन्द्रसूरिकृत, सम्पा०–पद्मश्री मुनि श्रीजिनविजयजी ।
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१८ आगमरहस्य, स्व० पं० सरयूप्रसादजी द्विवेदी कृत, सम्पा०–प्रो० गङ्गाधरजी द्विवेदी ।

राजस्थानी और हिन्दी

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अंग्रेजी

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